# 云南省非物质文化遗产 保护名录

MASTERPIECES OF INTANGIBLE CULTURAL HERITAGES OF YUNNAN PROVINCE

第一卷 Volume I



云南省文化厅 编著

云南出版集团公司云南人民出版社

### 云 南 省 非物质文化遗产保护名录

第一卷

MASTERPIECES OF INTANGIBLE
CULTURAL HERITAGES OF YUNNAN PROVINCE

Volume I

云南省文化厅 编著
Edited by
Yunnan Provincial Department of Culture

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### 云南省民族分布示意图

### Ethnic Groups' Distribution Map of Yunnan Province

单位:万人 (10,000 persons)

+E.JJX (10,000 persons)							
PERSONAL PROPERTY AND ADDRESS OF THE PERSON ADDRESS OF THE PERSON AND ADDRESS OF THE PERSON AND ADDRESS OF THE PERSON ADDRESS OF THE PERSON AND ADDRESS OF THE PERSON ADDRESS OF THE PERSON ADDRESS OF THE PERSON ADDRESS OF THE P	民族 People	人口数 Population	民族 People		人口数 Population		
汉族	Han People	2959. 57	景	颇	族	Jingpo People	14. 10
彝族	Yi People	493. 58	藏		族	Zang People	13. 47
白 族	Bai People	161.30	布	朗	族	Bulang People	10.31
哈尼族	Hani People	147.83	布	依	族	Buyi People	4. 84
壮 族	Zhuang People	123. 21	普	米	族	Pumi People	3. 68
傣族	Dai People	123. 21	阿	昌	族	Achang People	3. 58
苗族	Miao People	106.80	怒		族	Nu People	2. 95
回族	Hui People	68. 92	基	诺	族	Jinuo People	2. 10
傈僳族	Lisu People	65. 24	德	昂	族	Deang People	1.89
拉祜族	Lahu People	45. 35	蒙			Mongolian	1. 58
佤 族	Wa People	39. 98	水		族	Shui People	1. 16
纳西族	Naxi People	29. 78	满		族	Man People	1.05
瑶族	Yao People	20. 20	独	龙	族	Dulong People	0.63

《云南统计年鉴(2006年)》







### 前言

### 云南省文化厅厅长 考证男

非物质文化遗产是灿烂中华文化的重要组成部分。多年来,国家对保护非物质文化遗产工作高度重视,采取了积极有力的措施。2003年起,党中央、国务院对保护非物质文化遗产工作加大投入,在全国启动了中国民族民间文化保护工程。2004年8月,中国加入联合国教科文组织《保护非物质文化遗产公约》,2005年3月和12月,国务院办公厅分别颁发《关于加强我国非物质文化遗产保护工作的意见》和《关于加强文化遗产保护的通知》,指出了非物质文化遗产保护工作的原则、方针和目标,对全面加强我国非物质文化遗产保护提出了指导性意见。《非物质文化遗产保护法》已列入全国人大立法计划。2006年5月,国务院公布了第一批国家级非物质文化遗产名录518项,对提高全社会的保护意识、促进非物质文化遗产保护起到了积极的推动作用。

2000年,云南省在全国率先为民族民间文化保护立法,通过了《云南省民族民间传统文化保护条例》。2003年以来,云南省开展了大规模的民族民间文化保护工程工作。作为中国民族民间文化保护工程的首批试点省份之一,云南省政府对此项工作十分关注,全省各州、市成立了不同层面的领导小组和工作班子,在云南省文化厅的具体指导下开展全面普查,取得了丰硕成果。在2006年公布的第一批国家级非物质文化遗产名录中,云南省共有34项人榜;同年5月,云南省人民政府公布了第一批省级非物质文化遗产保护名录147项。2006年8月,云南省非物质文化遗产保护中心成立,标志着我省的非物质文化遗产保护工作已经建立起规范、有序的集中管理体系和稳步、健康的发展模式。

云南省是一个多民族省份,有26个民族,非物质文化遗产的数量数以万计,资源非常丰富。面对如此丰厚的非物质文化遗产,我们肩上的任务十分艰巨,只有深刻总结历史的经验,在继承和弘扬传统文化的基础上不断开拓创新,同时借鉴国内外经验,结合实际工作,摸索适宜地方保护工作的有效途径,才能卓有成效地开展保护工作。近年来,云南省的非物质文化遗产保护工作始终走在全国前列,在文化部的具体指导下,云南省作为中国民族民间文化保护工程首批试点的两个省份之一,一直在探索适合本省实际的发展道路,依据传统文化的发展规律,确立科学的思想和态度,采取科学的手段和措施,积累了大量成功的实践经验和理论方法。结合云南省民族文化多样性的特征,我们不断调整工作思路和方法,在贯彻和发展中国民族民间文化保护工程的主旨和方针基础上,创造性地建立和拓展了云南非物质文化遗产保护工作体系,使之既具有云南特色,又符合全国非物质文化保护的总体方向。在云南省第一批非物质文化遗产保护名录各项类别中,除设置与国家级非物质文化遗产名录相呼应的类别外,我们将重点放在了"民族民间传统文化之乡"和"民

族传统文化保护区"这两大具有民族文化多样性、综合性的类别上,将其列为保护名录,这在全国也是具有开创性的工作方法。其中,作为"文化保护空间"内容之一的"民族传统文化保护区"工作已经得到国家的肯定,将在第二批国家级非物质文化遗产保护名录中加以体现。

今天,《云南省非物质文化遗产保护名录(第一卷)》终于带着墨香呈现在世人面前。这是云南省深入贯彻国务院办公厅《关于加强我国非物质文化遗产保护工作的意见》,落实开展非物质文化遗产普查、申报、建立保护名录体系的具体工作的实质成果之一。这部书是在云南省文化厅的组织和指导下,由云南省非物质文化遗产保护工作领域的专家、学者和文化工作者编写的,汇集了第一批云南省非物质文化遗产名录12大类别共147项保护名录,其中也包括第一批国家级非物质文化遗产名录的34个云南项目,以图文并茂的形式,展示云南省在非物质文化遗产保护工作第一阶段所取得的成绩,总结经验,为今后云南省的非物质文化遗产保护工作留下可供参考的文字和图片档案。

我们十分欣喜地看到,《云南省非物质文化遗产保护名录(第一卷)》的编写和出版,使云南省非物质文化遗产保护工作以全新面貌和图文并茂形式展现在全国非物质文化遗产保护领域,这在全国也是首创。我们希冀通过这部书的出版,为人们了解云南省的实践经验、方法提供参考,同时亦对云南省开展非物质文化遗产保护工作进行一次工作回顾和总结。为适应国内外了解云南省丰富的民族民间文化和研究现状的需求,这部书采用中英文双语文字与图片结合编排的形式,使其不仅成为云南省非物质文化遗产保护领域的一部里程碑式的书籍,更是面向国内外不同领域、不同需求读者了解云南异彩纷呈的非物质文化的一扇窗口。

事实上,云南省自全面实施民族民间文化保护工程以来,所获取的资料和取得的成绩又何止于此! 2003年至今,云南省各州、市、县的专家学者和文化工作者投入上千人,走访调查数千个村落,撰写的调查报告当有千万字。非物质文化遗产保护名录只是云南省在非物质文化遗产保护工作中的组成部分之一,第一批省级保护名录也只体现了保护成果中很少的一部分。这部书的出版,展现了云南省在非物质文化遗产保护领域的初步成绩,旨在为国内各省市提供一种可供借鉴的思维方法和工作模式,希望得到广大保护工作者的认可和欢迎。

云南省的非物质文化遗产保护工作仍然任重道远。必须充分依靠包括科研院所、高校等各行各业的相关专家学者和基层文化工作者们积极发挥作用,探索更合适的学术理论,指导保护工作的各项实践。这部《云南省非物质文化遗产保护名录(第一卷)》在较短时间里能够编纂完成,科学、准确、全面反映云南省第一批非物质文化遗产保护名录的全貌,就是得益于众多专家学者、地方文化工作者的积极参与和奉献,他们对非物质文化遗产保护所具有的专业能力、实践经验、高度的责任感与深厚的感情,使云南省的非物质文化遗产保护工作得以稳步进行。在实践基础上,云南省近年来已经开展了多种保护方式,以文艺展演、学术研讨、成果展览等形式进行非物质文化遗产的宣传和理论建设,取得了很多成功经验。在今后的保护工作中,我们还将组织编写各类专题书籍,及时总结经验,纠正工作中出现的问题和偏差,使云南省多民族传统文化保护工作走向繁花似锦的发展道路!

衷心感谢为《云南省非物质文化遗产保护名录(第一卷)》的编写付出辛勤劳动的所有专家学者和专业人员!

#### **PREFACE**

By He Guangshu, Director General of Yunnan Provincial Department of Culture

Intangible cultural heritages are an important, component part of the magnificent Chinese culture. Over the years, China has devoted much attention and has taken the initiative, effective measures to the safeguarding of intangible cultural heritages. Since 2003, the CPC and the State Council have paid great attention, provided financial support to the safeguarding of intangible cultural heritages, and initiated the Preservation Program of Ethnic and Folk Culture of China. In August, 2004, China acceded to the United Nations Educational, Scientific and Cultural Organization's (UNESCO) Convention for the Safeguarding of the Intangible Cultural Heritage. In March and December, 2005, the General Office of the State Council separately issued The Opinions to Strengthen China's Safeguarding on the Intangible Cultural Heritages and The Notice to Strengthen the Safeguarding of Cultural Heritage, to point out the principles, policies, objectives and guidance for the comprehensive safeguarding of intangible cultural heritage. The Law of the People's Republic of China for the Safeguarding of Intangible Cultural Heritage was placed onto the legislative plan in 2007 by Legality Office of the State Council. In May 2006, the State Council proclaimed "The Masterpieces of First Group of State Intangible Cultural Heritages" (including 518 items), which has positively promoted the whole society's consciousness of safeguarding the intangible cultural heritages.

In 2000, Yunnan Province was the first in the country to make rules and regulations on the safeguarding of the ethnic and folk culture in China, so The Regulations of Yunnan Province on the Safeguarding of the Ethnic and Folk Culture has been put into force. Since 2003, Yunnan Province has launched grand preservation program on the ethnic and folk culture. As one of the first group of the pilot provinces for the Preservation Program of the Ethnic and Folk Culture of China," Yunnan has established the leading groups and the working teams respectively in different levels. Under the concern of Yunnan Provincial Government and the guidance of Yunnan Provincial Department of Culture, the survey on the safeguarding of the ethnic and folk culture has been implemented and gained certain achievements. Yunnan Province's 34 items have been listed on "The First Group of State's Masterpieces of Intangible Cultural Heritages". In May, 2006, the Yunnan Provincial Government proclaimed "The First Group of Masterpieces of Intangible Cultural Heritages of Yunnan Province" (including 147 items). In August, 2006, Yunnan Provincial Centre for the Safeguarding of Intangible Cultural Heritage was set up, making that Yunnan's preservation program of intangible cultural heritage to have a standard, centralized administrative system, and a steady, normal developing mode.

As a multi-ethnic province, there are 26 ethnic groups and thousands of the intangible cultural heritages in Yunnan, the resources of folk culture are abundant. Facing such rich resources, the task of preservation is very demanding. Based on past experience and existing cases both at home and abroad, traditional culture has been passing on and propagating, and more effective and appropriate accesses have been explored to promote the safeguarding of intangible cultural heritage. In fact, Yunnan's safeguarding of intangible cultural heritage ranks top in the country. Under the guidance of the State Ministry of Culture, as one of the 2 of the first pilot provinces, Yunnan has been looking for practical access. According to the developing pattern of traditional culture, scientific opinions, attitude and measures have been taken, and a lot of practical experience and theory have been successfully accumulated. With reference to the diversity of ethnic and folk culture in Yunnan, methods of working have been adjusting. On the basis of the targets and principles of the Preservation Program of the Ethnic and Folk Culture of China, we have creatively established and expanded our safeguarding system of the intangible cultural heritage, which bears both local features as well as in line with the general direction of China's safeguarding of the intangible cultural heritage. In "the Masterpieces of the First Group of Intangible Cultural Heritages of Yunnan Province", besides the types which correspond with "the State Masterpieces of Intangible Cultural Heritages", we have creatively set up "the Lands of Traditional Ethnic and Folk Culture" and "the Preservation Zone of Traditional Ethnic and Folk Culture" as the new types to focus on the diversity and comprehensiveness of ethnic culture in Yunnan. Among them, "the Preservation Zone of Traditional Ethnic Culture" as one of the contents of "the Cultural Spaces" has been confirmed by the State Ministry of Culture, and it may be demonstrated in "the Second Group of the State's Masterpieces of Intangible Cultural Heritages".

Today, The Masterpieces of Intangible Cultural Heritages of Yunnan Province, Volume I has been published with aroma of printing ink. This is one of the achievements of Yunnan Province to put The Opinions to Strengthen China's Safeguarding of Intangible Cultural Heritage of the General Office of the State Council into effect, to launch the survey and application for intangible cultural heritage, in addition, to establish the safeguarding system on masterpieces. Under the organization and guidance of Yunnan Provincial Department of Culture, the book has been compiled by the experts, scholars and staff engaging in culture from the field of intangible cultural heritage preservation in Yunnan, collecting 12 types (147 items) of "the First Group Masterpieces of Intangible Cultural Heritages of Yunnan Province", and 34 items of them being listed in "the First Group State's Masterpieces of Intangible Cultural Heritages". This book is in the form of description with illustration, which demonstrates the outcome of the first stage. The experience available has been a written archive for Yunnan Province to safeguard the intangible cultural heritage in future.

We are very pleased to see that the compiling and publishing of *The Masterpieces* of *Intangible Cultural Heritages of Yunnan Province, Volume I* makes Yunnan's Preservation Program of Intangible Cultural Heritage displaying a completely new look with description and illustration, this is initial in the country. We hope that with the book as reference, other provinces and cities will learn the practical experience and accesses of Yunnan. Meanwhile, the book also serves as a review and summary since Yunnan Province began the safeguarding work of intangible cultural heritage. In order

to satisfy the demands both at home and abroad to learn the ethnic and folk culture of Yunnan and its relevant research, this book contains bilingual descriptions in Chinese and English with illustrations. So, it is not only a milestone of Yunnan Province for safeguarding the intangible cultural heritage, but also a window for the readers in different fields from different corners of the world, and those have different needs, to understand and research the gorgeous intangible cultures of Yunnan.

As a matter of fact, since Yunnan Province completely implemented the Preservation Program of Ethnic and Folk Culture, the documents and achievements available are far beyond what within the book! Since 2003, more than one thousand of experts, scholars and staff engaging in culture from various prefectures, cities and counties of Yunnan, have visited and investigated more than several thousand of villages, and relative reports being more than ten millions characters. The Masterpieces of Intangible Cultural Heritages of Yunnan Province, Volume I is a part of whole Yunnan's Preservation Program of Intangible Cultural Heritage, and only a small part of materials is contained in the book. The publishing of this book is only an initial fruit of Yunnan Province to safeguard the intangible cultural heritages for the target of presenting a point of view and a method of working for reference. We hope to be recognized and welcomed by relative people.

There is a long way to go for the Safeguarding Program of the Intangible Cultural Heritage in Yunnan. In future, we must fully depend on positive roles of the experts, scholars from research institutions, the universities and colleges, and all staff engaging in culture from grassroots as well. Therefore, appropriate academic theory will be sought to direct the practice of cultural preservation. Accomplished in a short time, The Masterpieces of Intangible Cultural Heritages of Yunnan Province, Volume I has scientifically, exactly and generally reflected the first group of masterpieces of intangible cultural heritages of Yunnan Province. The book has benefited considerably from the participation and contributions of so many experts, scholars and staff engaging in culture from grassroots. The steady progress of Yunnan preservation program has been resulted from their professional capability, practical experience, sense of responsibility and strong feelings to the intangible cultural heritages. In recent years, on the basis of practice, many preservations are being enforced, simultaneously, publicizing and theoretical research have been carried out in a lot of forms, including art performances, academic seminars and exhibitions, and lots of successful experience have been obtained. In future, we will edit various books on specific topics, conclude experience timely and cope with issues and adjust deviation in the work. Consequently, the preservation program of traditional cultures of ethnic groups in Yunnan will be fruitful!

Cordial gratitude to all the experts, scholars and professionals devoted to *The Masterpieces of Intangible Cultural Heritages of Yunnan Province, Volume I!* 

January 1, 2007 Kunming

### 普查资源 建立名录

#### ——云南省非物质文化遗产保护工作综述

云南省文化厅副厅长 生 這

随着我国经济社会快速发展,综合国力日益增强,特别是全民族文化自觉程度的提高,党和政府越来越重视非物质文化遗产保护工作。优秀的民族传统文化是云南各族人民在悠久的历史进程中创造的文化成果,体现了云南各民族的价值观念、思维方式、想象力和审美意识,凝聚着中华民族的深层文化基因,是深深扎根于云南红土高原的民族之根。保护好非物质文化遗产,关系民族文化血脉的传承,关系精神家园的维护,关系先进文化的建设,是全面落实科学发展观,构建和谐社会,加快云南民族文化大省建设的必然要求。

然而,在经济全球化和现代文明的冲击下,非物质 文化遗产保护工作面临严峻的形势。一方面,现代化以 异常的速度无情地消解着传统文化,使文化生态发生了 剧烈变化,传统的民族民间文化逐渐地失去了赖以生存 和发展的环境基础,许多非物质文化遗产正在走向灭绝 或者处于濒危状态;另一方面,大量的民间工艺品和实 物资料,在不当利用、过度开发和猖獗的民间走私中, 或者惨遭损坏,或者流失海外,亟需我们下大力气加以 关注和保护。

2000年,在全国人大的帮助和指导下,经过立法调研和反复论证,云南省第九届人民代表大会常务委员会第十六次会议于2000年5月26日审议通过了《云南省民族民间传统文化保护条例》,并于2000年9月1日起施行。这是云南首次把民族民间传统文化保护工作纳人法制管理,也是全国第一个关于非物质文化遗产保护的

地方性法规。《条例》的颁布,为保护云南省丰富的民族文化资源,继承和弘扬优秀的民族文化传统提供了工作指南和法律依据。2003年初,文化部和财政部启动实施"中国民族民间文化保护工程",旨在全面推进我国非物质文化遗产保护工作,云南省被列为全国的综合试点省区之一,率先开展民族民间文化资源普查和建立非物质文化遗产保护名录体系。

#### 一、在全省范围开展文化资源普查工作

2003年3月, 云南省启动了全省范围的民族民间文化资源普查工作。为加强对普查工作的组织领导, 成立了由省文化厅、省民委、省财政厅、省建设厅、省旅游局、省宗教局等部门组成的保护工程协调领导小组, 聘请省内民族文化界的专家学者组成专家委员会, 为保护工程提供决策咨询、项目论证和业务指导。全省各州、市、县也成立了相应的领导机构和专家组。云南省文化厅发出通知, 将民族民间文化保护工作纳入全省各级文化行政部门的工作职责, 在省、州、市级文化馆设立专门的工作部室, 在县级文化馆设立专门的工作岗位, 并把此项工作列入乡镇文化站工作的考核内容, 明确了工作部室的职责、岗位要求和上岗人员应具备的条件, 要求从各级文化馆、博物馆、文物管理所、艺术研究机构、文化站抽调业务人员组成普查队伍, 开展普查工作。

民族民间文化的有效保护是建立在深入调查和科 学认定基础之上的, 做好普查工作不仅需要高度的历史 责任感,更需要科学的工作方法。为全面、系统和科学地开展普查工作,我们首先组织专家学者多次讨论普查工作方案,制定了一系列技术文本,包括传统文化保护区、民间艺术之乡、传统文化传承人、传统文化濒危项目的工作程序和方法、调查提纲、记录申报表等。云南省文化厅分别于2003年3~4月和2005年1月,两次抽调省、州(市)、县三级文化系统的专家和业务骨干组成普查试点工作组,在孟连傣族拉祜族佤族自治县、澜沧拉祜族自治县进行试点工作,对普查文本进行修改完善。为在普查后能够建立保护名录和实现规范管理,我们特别制定了《云南省民族民间传统文化普查名录编纂大纲》,提出通过普查,摸清家底,明确重点,建立名录,抢救一批具有重要历史、文化、艺术价值而又濒临消亡的民族民间传统文化项目。

普查工作由各州、市统一组织,以县为单位开展。 普查的重点是:调查少数民族聚居区文化生态环境保 存完整、完好的村寨; 民族民间文艺活动或传统民间工 艺制作历史悠久、保存完好、特色浓郁, 具有代表性的 地区;民族民间传统文化传承活动中的代表人物、技艺 精湛的各类艺人和传统文化珍贵资料的收藏者; 历史 及文化艺术价值较高, 濒临消亡并亟待抢救保护的有形 和无形的传统文化项目。强调普查工作应遵循的原则: 普遍调查与重点调查相结合; 文字记录与音像记录并 重: 保护继承与创新发展相结合; 民族民间传统文化生 杰保护与自然生态保护相结合。对普查对象既要求做 到一物一事一表,做到客观真实记录,又要坚持遴选原 则,注意归类与综合,突出民族民间文化的特性。在进 行实地普查时要求查阅相关资料,以召开座谈会等方式 排查线索,确定范围,进行走访,明确重点后深入详细 调查。在对文化资源进行梳理时,强调按照事物之间的 内在联系进行归类与综合, 特别要把民族民间文化的 载体与载体之外的无形的文化传统、民间习俗、工艺流 程、文化渊源、传承方式有机结合起来,增强保护项目 的文化含量。例如:民间戏剧的调查内容,应有这种戏 剧形成和发展渊源,主要唱腔体系和表演程式,主要艺 术特征,主要剧目和代表性演员等;民间音乐名录除了 它的渊源、曲调、代表性曲目等外,还应有相应的民间 乐器以及这种乐器的制作工艺等。

为保证普查工作的质量, 我们制定了普查工作培训

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计划,省级举办了3期业务培训班,培训干部320人。在此基础上通过层层开展培训,计有2000多名普查人员参加了学习培训。通过举办理论研讨会,对普查工作中遇到的新情况、新问题进行调研讨论和案例剖析,撰写论文近百篇,为保护工作提供理论指导和决策参考。广大文化工作者在从事实际工作的同时,提高了理论素养,增强了专业能力。

云南省的普查工作历时两年半,至2005年底结束。 全省各级政府累计投入1000多万元普查工作经费,参 与普查的人数达19,103人次,普查自然村寨14,834个,访 谈对象达69,187人次。这次文化资源普查与以往历次对 民族民间文化的调查、收集整理和志书集成工作相比, 有明显的区别: 一是按省人大颁布的《云南省民族民间 传统文化保护条例》规定来策划和运作,制定的普查方 案始终坚持了《条例》的有关规定和基本精神; 二是围 绕建设民族文化大省的目标,设立特色文化保护区是最 具云南个性的文化建设构想,突出体现云南民族文化的 基本特点和保护重点;三是普查立足于近年来云南省 开展民族文化保护工作的实践和在某些领域取得成功 经验的基础上进行, 普查方案吸收了专家的意见和工作 成果,增强了普查工作的科学性和学术性;四是所有普 查项目均有检查验收、申报命名、抢救保护及规范管理 的相应办法,体现三个统一:调查内容与申报要求相一 致, 调查过程与申报程序相衔接, 普查成果与抢救保护 的阶段性成果同步实现。

#### 二、建立云南省四级保护名录体系

实施民族民间文化保护工程的重要内容之一是评审认定体现各民族创造才能的,具有特殊历史、文化和科学价值的优秀民族民间文化保护项目,建立非物质文化遗产保护名录体系。我省民族民间文化的普查成果主要体现在县、州(市)、省、国家四级保护名录上。其中县是基础,是重点。评审认定县级民族民间传统文化保护项目,须征求专家和有关部门的意见,报经县级人民政府批准公布。然后逐级推荐上一级保护名录,经上一级人民政府批准公布。

2005年6月,云南省各县建立了民族民间文化普查档案,形成分类名录,并由县级政府公布了第一批保护

名录8589项,在此基础上筛选出申报州、市级的名录。2005年9月,完成了州、市级分类名录的编纂,全省16个州、市人民政府审批公布了3173项保护名录。2005年12月,在各州市申报项目的基础上,云南省文化厅组织评审云南省第一批省级保护名录。2006年5月8日,云南省人民政府批准公布了147项省级非物质文化遗产保护名录。2006年5月20日,国务院公布第一批国家级非物质文化遗产名录518项,其中云南省有34项。通过这些工作,云南省已初步建立起非物质文化遗产的四级保护名录体系。

云南省民族民间文化保护名录体现了动态保护原则,注重口头和行为方式的传承,保持遗产项目的鲜活个性。保护名录中有"民族传统文化保护区"和"民族民间艺术之乡"两个大类,这是最具云南特色的两类名录。这两类名录尽管保护重点不同,但均以乡村为基点,从自然生态和文化生态两方面相结合,整体考虑民族民间文化的保护,注重民族民间文化的原地保护。各级保护名录的形成意味着保护对象、保护内容的确立,它是民族民间文化宝库的"索引",汇集了民族民间文化的精粹。

为全面总结云南省开展民族民间文化普查工作所 取得的阶段性成果及经验,表彰奖励在普查工作中做 出显著成绩的17个先进集体和83名先进个人,安排部 署今后一个时期的工作任务,在2006年6月的第一个文 化遗产日宣传活动期间,省文化厅召开了全省文化遗产 保护工作会议。会议要求:认真贯彻落实《国务院关于 加强文化遗产保护的通知》精神, 抓紧制定国家级、省 级非物质文化遗产保护名录的管理办法和保护规划,制 定支持非物质文化遗产保护的各项优惠政策,积极争 取各级政府加大对非物质文化遗产保护的资金投入, 广泛调动社会力量参与非物质文化遗产保护事业; 进一 步完善国家级、省级、州市级、县区级非物质文化遗产 保护名录的文字、图片和影视档案,按照科学化、规范 化的标准,建立非物质文化遗产档案数据库;编辑出版 非物质文化遗产保护名录集和研究论文集; 创作排演 大型原创性民族歌舞《舞彩云》;建设非物质文化遗产 展馆;探索动态整体性保护方式,建立科学有效的非物 质文化遗产传承机制。

云南民族民间传统文化保护工作是一项功在当代、

利在千秋的伟大事业,工作范围广泛、内容复杂、任务 繁重,要做好这项工作,需要全民族、全社会共同努力。 在云南省委、省政府的关心和重视下,在社会各界的大 力支持下,全省非物质文化遗产保护事业正面临良好的 发展态势和难得的机遇。我们要珍惜和把握这个机遇, 齐心协力,相互协作,努力开创我省非物质文化遗产保 护工作新局面。

2006年12月15日

#### Survey the Resources, Set up the Masterpieces

### Launch Yunnan Preservation Program of the Intangible Cultural Heritage

By Xiong Zhengyi,
Deputy Director General of Yunnan Provincial Department of Culture

Our Party and Government attach more and more importance to the safeguarding program of intangible cultural heritage, along with the vigorous development of our country's economy and society, the continuously strengthening of our national power, especially, the enhancing of whole nation's cultural consciousness. The excellent traditional ethnic cultures are the achievements created by the various ethnic peoples of Yunnan in the long history. They reflect the values, the way of thinking, the imaginative power and the aesthetic ideology of the various ethnic peoples in Yunnan, and condense to the cultural gene of the Chinese nation. They are the roots of various ethnic groups, which deeply grow in the red soil plateau of Yunnan. To preserve the intangible cultural heritage, it has a bearing on the spreading and inheritance of the essence of whole nation, on the vindicating of national honor and the construction of advanced culture, which is also the inevitable requirement to comprehensively implement the scientific development outlook, to construct the harmonious society, to construct Yunnan to be a powerful province of ethnic culture.

But, owing to the shock of globalization and modern civilization, the preservation program of intangible cultural heritage is facing a serious situation. On the one hand, the modernization mercilessly and rapidly dissolves the traditional culture and makes the cultural ecosystem be dramatically changed. So the traditional ethnic and folk cultures gradually lose the environment and foundation to survive and develop, many intangible cultural heritages are gradually becoming extinct or

in danger as well. On the other hand, because of the improper using, the over exploiting and the underground smuggling, a large number of handicrafts and materials are miserably lost and damaged, or are smuggled abroad, which requires great efforts to concern and safeguard.

In 2000, under the guidance and help of the National People's Congress of China, through the legislative investigation, research, assessment again and again, the 16th Conference of the Standing Committee of the 9th People's Congress of Yunnan Province adopted The Regulations of Yunnan Province for the Safeguarding of Traditional Ethnic and Folk Cultures on May 26, 2000 and executed upon September 1, 2000. This was the first time for Yunnan Province to bring the preservation work of traditional ethnic and folk culture into legal administration, and they were the first local regulations for the safeguarding of intangible cultural heritage in China. The regulations afford the working guide and legal basis for Yunnan to safeguard the rich resources of ethnic culture, to inherit and carry forward the excellent cultural traditions. At the beginning of 2003, the State Ministry of Culture and the State Ministry of Finance started to execute "the Preservation Program of the Ethnic and Folk Culture of China", for promoting our country's preservation work of intangible cultural heritage, and Yunnan was listed as one of the comprehensive pilot provinces in China. Yunnan was first to launch the general investigation of ethnic and folk culture resources and to set up the masterpieces system for the safeguarding of intangible cultural heritage.

#### 1. Launch the Survey of Cultural Resources within Whole Yunnan Province.

In March, 2003, we started the Survey of Ethnic and Folk Culture Resources in Yunnan. In order to strengthen the organization and leadership, Yunnan Province established the Coordinating and Leading Group, which consisted of Yunnan Provincial Department of Culture, Yunnan Provincial Nationalities' Affairs Commission, Yunnan Provincial Department of Finance, Yunnan Provincial Department of Construction, Yunnan Provincial Administration of Tourism, Yunnan Provincial Administration of Religious Affairs, and invited the experts and scholars on ethnic culture from provincial cultural circles to consist the Specialist Committee, to provide the advisory of policy-making, the project assessment and the professional guidance for the Preservation Program. Yunnan Provincial Department of Culture issued a notice, to bring the Preservation Program of the Ethnic and Folk Culture into the duty of the cultural administrations at various levels in Yunnan Province; to establish the special work bodies in the Cultural Centres at provincial, prefectural and city levels; and special position in the Cultural Centres at county level, and to bring this work into the assessing system of the Cultural Stations at town and village levels, to define the duties and qualifications of the special work bodies and positions. The cultural centres, museums, cultural relics' administrations, art research institutes and cultural stations at various levels were required to send the professional personnel, to form the ranks for the general investigations.

The effective preservation of ethnic and folk culture is established on the foundation of the deep investigations and scientific assessment. It does not need only the high sense of historical responsibility, moreover the scientific working method to do the survey well. In order to comprehensively, systematically and scientifically launch the survey, we are first to organize the experts and scholars, to discuss the working plan for many times, to formulate a whole set of technical standard, including the working procedure, method, investigation outline, form of note, and candidatures of "the Preservation Zone of Traditional Culture", "the Land of Folk Art," the Practitioners of Traditional Culture, the Programs on Traditional Culture in Danger, etc. In March-April, 2003 and January, 2005, Yunnan Provincial Department

of Culture transferred twice the experts and staff from the field of Culture at provincial, prefectural, municipal and county levels, as the Survey Work Group to conduct pilot scheme in Menglian County and Lancang County respectively, to revise and perfect the investigation reports. In order to found the safeguarding masterpieces and to realize the regular administration after the survey, we specially drafted "the Outline of Yunnan Province for Compiling of Traditional Ethnic and Folk Culture's Investigation Directory", to launch the survey, to check the cultural resources, to define the focal points, to compile the safeguarding masterpieces, to rescue a series of the traditional ethnic and folk culture programs with important historic, cultural, artistic value, and were in imminent danger.

The investigations were organized by various prefectures and cities, and were executed by various counties as separate unit in Yunnan. The focal points of survey were as follows: the villages where ethnic minorities lived in compact communities and where the cultural ecosystem was preserved intact; the representative zones where ethnic and folk cultural activities or traditional folk handicrafts had a long history and a strong flavor, and were preserved intact; the representative practitioners of traditional ethnic and folk cultures; the folk artisans who had exquisite skills; the collectors who had precious data of traditional cultures; the tangible and intangible cultural items which had higher historic, cultural, artistic value, were in imminent danger and need urgent safeguarding. The principles of survey work were: to combine the general investigation with the focal investigation; to combine the written records with the audio-video records; to combine the preserving inheritance with the creative development; to combine the safeguarding of traditional ethnic and folk cultural ecosystem with the safeguarding of natural ecosystem. Object of the survey was required both have authentic records and to be classified, synthesized, to project the characteristics of ethnic and folk culture. We required to check the data concerned before investigation, to convene the seminars for fixing the investigation route, range and focal points, and then minutely investigate. When to analyze the cultural resources, we emphasized to classify and synthesize according to the internal relations among the things, to especially combine the carrier of ethnic and folk cultures with the intangible cultural traditions, folk customs, craft process, cultural origins, transmission and succession way outside the carrier, to increase the cultural content of the preserved programs. For example, the investigation content of folk opera should include: the origins of this opera's forming and developing, the main systems of rhyme scheme and performing forms, the main artistic characteristics; the representative repertoire and performers. For the investigation content of folk music, besides the origins, the melodies, the masterpieces, the folk musical instruments concerned and their manufacturing crafts were needed.

In order to guarantee the quality of the survey, we worked out a training plan, and run 3 study classes at provincial level for training 320 staffs. The same study classes were also run at prefecture, city and county levels, training more than 2000 investigation personnel. We held the theoretical seminars to discuss and analyze the new situations, issues and investigation cases, to write nearly 100 theses. The vast staff engaging in culture heightened their own theoretical accomplishments and working ability while they were engaged in practical work, and provided the theoretical guidance and policy-making reference for the preservation program.

The general survey of Yunnan lasted two and a half years, and was finished in the end of 2005. The governments at different levels in Yunnan allocated more than ten millions RMB for the survey. The participants to the survey totaled about 19,103, who investigated 14,834 natural villages and interviewed 69,187 persons. Comparing to all previous investigations to collect the ethnic folk culture and to compile the various Cultural and Art Records and Collections, this general investigation was different as follows: (1) To plan and execute according to The Regulations of Yunnan Province for the Safeguarding of Ethnic and Folk Culture, its investigation scheme upheld the regulations and principles concerned; (2) In order to build Yunnan into a grand province of the ethnic culture, to set up "the Preservation Zone of Special Culture", to push the most characteristics and stress of Yunnan cultural construction; (3) To incorporate the specialists' opinions and the achievements of Yunnan ethnic culture preservation work in the recent years, to strengthen this more scientific and professional investigation; (4) All the programs to be investigated had the working method concerned, including check and accept; application and

naming; rescue and safeguard; regularize management. To realize three unifying: a. The investigation content was in keeping with the candidature's requirement; b. To make the investigation process and the candidature procedure dovetail; c. To synchronize the investigation result and the phased preservation achievement.

### 2. Set up the Yunnan Province's Safeguarding Masterpieces System at 4 Levels.

One of the important tasks to put the Preservation Program of Ethnic and Folk Culture into effect, was that to judge and confirm the excellent preservation programs of the ethnic and folk culture, which reflected the creativity of various ethnic groups and had the outstanding historical, cultural and scientific value; and to form the Safeguarding Masterpieces System of Intangible Cultural Heritages. The main results of our province's survey for the ethnic and folk culture embodied the Safeguarding Masterpieces at county (district), prefecture (city), provincial and national levels. Among them, the county level was the basis and the focal point. To judge and confirm the safeguarding programs of traditional ethnic and folk culture at county level, it needed to solicit opinions from the experts and the organizations concerned, and to get the approval and proclamation by the County Government, then level by level to be recommended into the higher level Safeguarding Masterpieces and to get the approval and proclamation by the higher level People's Governments.

In June, 2005, various counties of Yunnan established the investigation archives of ethnic and folk culture, formed their masterpieces of types and programs, various county governments proclaimed their first group of Safeguarding Masterpieces (including 8,589 items), and chose their candidature programs into the Prefecture or City level Safeguarding Masterpieces. In September, 2005, various prefectures' and City masterpieces of types and programs were compiled well, the 16 prefectural and municipal governments of Yunnan approved and proclaimed their Safeguarding Masterpieces (including 3,173 items). In December, 2005, according to the candidatures of various prefectures and cities, Yunnan Provincial Department of Culture organized the judgment and confirmation of "The First Group of Masterpieces of the Intangible Cultural Heritage of

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Yunnan Province". On May 8, 2006, Yunnan Provincial Government approved and proclaimed the abovementioned Safeguarding Masterpieces (including 147 items). On May 20, 2006, the State Council proclaimed "the First Group of State's Masterpieces of the Intangible Cultural Heritage" (including 518 items), which included 34 items of Yunnan Province. The province had initially set up the Safeguarding Directory System at 4 Levels for the intangible cultural heritage.

"The Masterpieces of Intangible Cultural Heritages of Yunnan Province" embodies the principles of dynamic preservation, to attach great importance to the orally inheriting and spreading or by behavior, to preserve the lively features of intangible heritage. There are 2 types in the Province's Masterpieces: "the Preservation Zones of Traditional Ethnic Culture" and "the Lands of Traditional Ethnic and Folk Art". They are the 2 types with the most typical characteristics of Yunnan. The focuses of the preservation of these 2 types are different, but the villages are always basis to be safeguarded, and the villages' ethnic and folk cultures will be integrally preserved by combining the natural ecosystem with the cultural ecosystem. To form the Safeguarding Masterpieces at all the levels, it marks that the safeguarding objectives and contents have been confirmed, they are "index" for the treasure house of the ethnic and folk culture, and have collected the essence of ethnic and folk culture. In June, 2006, during the First Cultural Heritage Day of China, in order to conclude achievements and experience of the survey of ethnic and folk culture in Yunnan, 17 advanced units and 83 advanced individuals were cited and rewarded for their outstanding contribution in the survey, and tasks in future were scheduled. Yunnan Provincial Department of Culture held "the Conference on the Safeguarding of Cultural Heritage of Yunnan Province". The conference called: under the leadership of the Yunnan Provincial Committee of CPC and the Provincial Government, to further put The Notice of the State Council on Strengthening the Safeguarding of Cultural Heritage into effect; to timely formulate the administrative regulations and the safeguarding plan for the Masterpieces of National and Provincial Intangible Cultural Heritage; to formulate the various favorable policies to support the preservation of intangible cultural heritage; to urge the governments at various levels to increase the financial allocation for the safeguarding of intangible cultural heritage; to widely arouse the whole society to participate in the preservation of intangible cultural heritage; to further perfect the writing and compiling, pictures and video archives of the Intangible Cultural Heritage Safeguarding Masterpieces at the national, provincial, prefectural and city, county and district levels, and according to the scientific and regular standard, to establish the data base of intangible cultural heritage archives; to edit and publish the Intangible Cultural Heritage Safeguarding Masterpieces and the Selected Theses; to create and perform the original song and dance "Dancing with Colorful Clouds"; to build the museums of intangible cultural heritage; to probe the modes of dynamic and integral preservation, and to set up the scientific, effective transmission and succession mechanism of the intangible cultural heritage.

The Preservation Program of Traditional Ethnic and Folk Cultures of Yunnan is a great cause which benefit both at present and in the future, which has the wide range, complicated content and hard task and needs the whole nation and whole society to make common efforts. Under the correct leadership of the Yunnan Provincial Committee of CPC and the Provincial Government, thanks to the great support of whole society, our province's preservation cause of intangible cultural heritage is undergoing a good developing situation and a favorable opportunity. We must cherish and hold the opportunity, make efforts in collaboration, to open up a new phase of the Preservation Program of the Intangible Cultural Heritage of Yunnan.

December 15, 2006 Kunming

### 守护这方净土

#### ——云南省首批非物质文化遗产保护名录概览

云南省非物质文化遗产保护工作专家委员会主任

#### 赵自庄

随着我国对非物质文化遗产保护工作的深入开展,国务院和云南省人民政府先后公布了首批国家级和省级非物质文化遗产名录。在首批国家级非物质文化遗产名录中,云南省有34项人列;首批云南省省级非物质文化遗产保护名录有147项。这是我国、我省在现代化进程中加强精神文明建设,构建和谐文化的重大举措。这批非物质文化遗产名录,承载着历史,成就着今天,观照着未来,是振奋民族精神,宏扬民族优秀文化,维系民族文化生命线的源泉。

### 一、这批非物质文化遗产保护名录, 承载着云南各民族文化史上古老的文化记忆

云南的文化史除了有一个文字历史的传统之外,还 有一个民间活态的、非物质文化遗产的传统。这是各民 族先民一代代口头传承的、用人们的生存行为和生存 情感构筑的文化史。这种传统是鲜活的,是活在特定民 族、特定群体的生产、生活,乃至于这个民族、群体生活 的自然环境之中的;这种传统是该民族、该群体所独有 的,因而又是不可替代的。在这个传统中至今还保存着 的文化记忆,成为民族文化历史的"活化石"。例如在 傣族妇女中世代相传的西双版纳傣族慢轮制陶技艺至 今仍保留着手工制作的传统,其用料、焙烧、成胚等一 整套工艺流程均可追溯到远古时期。令人惊异的是,这 种陶器表面用木拍拍打的印纹,竟与南方新石器出土的 印纹陶器相一致。一批国内外著名的考古学家曾调查 过这一工艺,认为傣族传统制陶已成为解开中国新石器 时代烧陶之谜的突破口,是我国最古老制陶的代表。而 临沧的傣族手工造纸工艺,则完整地保留了我国造纸术发明初期"浸泡、蒸发、捣浆、浇纸、晒纸"5步流程11 道工序,纸模用自制土布和竹片合成,与北魏贾思勰在《齐民要术》中记载的构皮造纸方法相一致。纳西族东巴绘画是纳西族东巴文化的重要内容,分为竹笔画、木牌画、纸牌画和卷轴画4个种类,其中的木牌画以木牌为载体、以东巴画谱为依据而绘制,用以插地作为民俗祭祀对象。原始的木牌画源于汉代古羌人用以插地祭祀的"人面形木牌",是人类早期造型艺术的典范,也是原始图画向绘画艺术发展初期阶段的产物。

如果说, 傣族制陶、造纸和纳西族东巴画这类手工 技艺和民间美术是在固定的空间形式中保留和传承着无 形文化传统的话, 云南省首批非物质文化遗产保护名录 中还有一大批音乐、舞蹈项目,则完全是在代代相传的 民间艺术活动中保留着、传承着祖先的文化血脉,从这 个意义上看,它们是具有鲜活生命力的、动态的民族历 史文化"活化石"。文山壮族彝族"铜鼓舞"就是一例。 文山是有名的"铜鼓之乡", 先后出土了众多铜鼓, 在 广南县出土的春秋战国时期的沙果鼓,至今已有2000 多年的历史。我们的视点,并非作为文物陈列在各级、 各类博物馆中的铜鼓, 而是因铜鼓而衍生出的, 在文 山壮、彝民族中代代相传的全民性集体舞蹈——铜鼓 舞。铜鼓舞动作古朴,蕴涵着壮、彝民族的自然信仰、 祖先崇拜甚至历法文化等丰富的历史文化内涵。广南县 那洒镇马贵村的铜鼓舞完整地保留着反映—年12个月 中不同生产内容的12套舞蹈;在彝族铜鼓演奏中,一个 人用公、母两面铜鼓可以敲击出12种演奏组合,简称12 调,一个调代表着一个月。在这里,彝族人民把铜鼓分

"公"、"母",有其更广阔更深邃的意蕴——"公"为 太阳,"母"为月亮。我们完全可以感受到,古代作为权 力象征、驱邪祈福神器的铜鼓,在广大民众的传承中是 如何浸润着阳光雨露、天地精华而与民众生活息息相 关的, 正是这种生生不息的人气, 赋予了铜鼓及铜鼓舞 永不衰竭的生命力。更令人称奇的是,在广南县,据不 完全统计,在老百姓家中以家传形式保留的传世铜鼓竞 还有45面, 敲鼓踏跳的风俗至今保存完好, 还保留着部 分藏鼓传统和祭鼓仪式。我们完全有理由说,文山铜鼓 是至今还活着的铜鼓。西畴县彝族葫芦笙舞流传于花 傈人居住的曼竜村,以"S"形前后曲动的典型舞姿而独 树一帜,被舞蹈家戴爱莲誉为"中国式的迪斯科"。专家 考证, 古滇少数民族先民跳葫芦笙舞时, 头戴羽冠身穿 羽衣, 而今曼竜村花倮人妇女的头饰和服饰, 还保留着 一些"羽冠"和"羽衣"的痕迹, 更为重要的是, 在出土 的开化古铜鼓图饰上,有4个头戴羽冠、身穿羽衣、吹葫 芦笙翩翩起舞的饰纹,舞姿正是一个典型的"S"形前 后曲动的造型。

作为多民族聚居的一个边疆省份,云南的历史进程有其特殊性。土司制度曾是云南历史上重要的官府制度,作为云南少数民族地区现今仅存的土司府礼仪音乐——"孟连宣抚司礼仪音乐",在乐队建制、乐器配备及曲目上都保留了当年宣抚司礼仪音乐的形态和风貌,具有独特的历史价值和审美价值。此外,云南在其他类别如美术、曲艺、戏剧、民俗、民间文学中,也可寻找到"活化石"般的历史文化记忆,它们是祖先留给我们又在一代代民众中传承发展的民间文化瑰宝,是民族文化的根基。

#### 二、这批非物质文化遗产保护名录体现着云南 各民族群众非凡的智慧和艺术创造才能

民族民间文化是由大众创造的,是他们情感的天才 表达,要论民族民间文化的属性,首要的一点,就是它们 是属于大众的。纵观云南省首批非物质文化遗产保护 名录,我们不能不折服于各民族大众的智慧和天才的 创造,这种创造,是他们对自然、对生活、对宇宙万物的 理解和感受的自然流露,是内心情感最真实的抒发。自 然、本色及与天地融为一体的那种亲和与灵动,让它们 具有了无可比拟的品质和魅力。

哈尼族在世世代代的农耕劳作中创造了举世闻名的 哈尼梯田, 梯田不仅是云南山区稻作文明的杰出代表, 也 孕育了不同凡响的梯田文化。哈尼族"四季生产调"涵盖 了山区梯田耕作程序、技术要领, 以及相关的天文历法 知识、自然物候变化规律、节庆祭典、人生礼仪,堪称山 区梯田生产技术及相关知识、礼仪、社会伦理道德及宗 教信仰的百科大典。哈尼梯田文化的另一枝奇葩——哈 尼族多声部音乐"栽秧山歌",发源传承历史悠久,至今 已形成一套由开腔用词、主题唱词、帮腔用词组成的唱 词结构以及乐器伴奏、无乐器伴奏两种演唱形式,在专 家们的田野考察中,曾采录过8个声部的多声部音乐, 堪 称民族音乐的瑰宝。彝族"海菜腔"音乐形态独特,结 构复杂, 篇幅宏大, 在不断的传承发展中形成一种由多 乐段组合的, 融独唱、对唱、领唱、齐唱、合唱等形式为 一体的大型音乐套曲, 其独特的演唱方法如真假声转 换运用等在中国民族音乐发展上具有科学研究价值。 傈僳族民歌的"木刮"、"摆时"、"优叶"具有民间音乐 的典型特色,其多声部唱法、颤音唱法及衬词运用是傈 僳族独有的,许多唱词具有典型的傈僳族诗歌的韵律 和修辞特点,是傈僳族口传文学的杰出代表。

在浩如繁星的云南民族民间艺术珍品中,不乏具有重大艺术科学价值的辉煌巨制。纳西族东巴绘画中的卷轴画"神路图"全长10余米,宽30厘米,由百余幅连续画面组成,共绘有400余个栩栩如生的人物、动物形象,场面宏大,气势壮观,既借鉴了藏、汉民族的绘画技法,又吸收了佛、道等文化元素,技艺高超。白族扎染在传承与发展中形成的1000多种纹样,生动地反映出白族的民情风俗和审美情趣,蕴含着白族深厚的文化积淀。

还有相当一批民族民间艺术种类,在长期的流传过程中由于地域色彩的多样而形成了庞大体系,覆盖了城镇、乡村的广袤领域,其艺术的独特性、完整性已经达到相当高度。例如,云南花灯作为全省性的地方剧种,其流布遍及全省,在首批非物质文化遗产名录中,就有玉溪花灯、建水花灯、姚安花灯、元谋花灯、弥渡花灯、嵩明花灯等不同流派,其中,除大部分是汉族花灯外,还有彝族花灯。文学艺术价值及民族史学价值极高的口述文学,也涉及到彝、阿昌、拉祜、傣、佤、苗、哈尼、傈僳、汉9个民族。云南独有的民族戏剧——傣剧、白剧、彝剧在少数民族艺术发展历程中具有标志性意义,在首批非物质文化遗产保护名录中同样令人眩目。

### 三、非物质文化遗产凝聚着各族人民的精神力量,维系着民族地区的文化和谐及生态平衡

民族民间艺术和许多民俗事项不是单纯的个体, 而是作为一种意识形态的综合体而出现的,兼有文学、 艺术、科学、哲学、伦理道德乃至宗教等方面的内容,在 传承过程中对凝聚民族精神、维系文化生态平衡、构建 和谐社会起着至关重要的作用。

云南各民族大量的创世史诗所歌颂的创世祖先、 英雄或宗教领袖,大都具有高尚的品质、过人的智慧以 及不畏艰苦和勇于牺牲的精神,他们既是人们信奉的偶像,又是人们效法的楷模,由此而升华的精神力量,铸 造着民族的魂魄。各民族人生礼仪中所蕴含的人生价 值、道德标准更是引导着人们的思想观念和规范着人 们的行为。就连一些少数民族的宗教祭祀活动,也充满 人类敬畏自然,与自然和谐相处的理念,以及人类在调 整自身与自然的关系中,时时反省自己的自省精神,这一 切,深刻地影响着人们的宇宙观、价值观,以及少数民 族的心理素质。

民俗事项是长期文化积淀的结果,是民族共同创造的结晶。在云南省首批非物质文化遗产保护名录中,有一批民族传统节日及其他民俗事项,如傣族泼水节、彝族火把节、景颇族目瑙纵歌、独龙族卡雀哇节、怒族仙女节、傈僳族刀杆节、白族绕三灵等。这些民族节日在民族文化的内涵上积淀之深,在民族认同方面亲和力之强,在民族文化的传承上功能作用之大,都是无可替代的。在漫长的历史岁月中,这些节日成了人们世世代代自觉维系的文化定势,沟通了天地神灵,规范了道德秩序,寄托了理想夙愿。

各个民族节日中的祈福庆典、人生礼仪、宗教祭祀 等活动传递着古老的文化信息,蕴涵着古老的文化基 因,它们以无形文化的丰富与多彩构筑着活态的文化传 统,它们让一个民族有了内聚力,在多元文化相互碰撞 的现代社会里为民族文化的发展保留着属于自己的一方 净土,守护着自己的精神家园。

#### 四、非物质文化活态传承的绿洲——民族传统 文化保护区和民族民间艺术之乡

云南省首批非物质文化遗产保护名录中,有27个民

族传统文化保护区和27个民族民间传统文化之乡,这是云南省在新形势下对非物质文化遗产进行动态的整体性保护的新举措,在全国的保护工作中属创新之举。早在2000年,《云南省民族民间传统文化保护条例》就规定:"选择有代表性的少数民族聚居自然村寨,设立云南省民族传统文化保护区","具有优秀民族民间文学艺术传统或者工艺美术品制作传统的地方,可以命名为云南省民族民间传统文化之乡"。至2006年,云南省有一批区、乡进入首批省级非物质文化遗产保护名录,这一历程足以说明云南省的保护工作是按照民族民间传统文化自身的发展规律,在法制化轨道上扎扎实实地走出了一步,它的意义在于:

第一、非物质文化遗产是各民族民众在和谐的自然、文化生态环境中创造的,其形态、价值与产生它的环境紧密相连,割断其联系无异于扼杀其生命。在传统农业向工业社会转型的时期,民族民间文化赖以生存的环境正遭到破坏,古老的文化遗存正以惊人的速度消亡。而民族传统文化保护区由于历史、社会的诸多因素,传统风貌至今还相对保存完好,基本符合《云南省民族民间传统文化保护条例》所要求的"能够集中反映原生形态少数民族传统文化","民居建筑民族风格突出并有一定规模","民族生产生活习俗较有特色"。这些区域无疑是当今社会民族民间传统文化得以栖息、传承的绿色家园,它们很有可能成为许多非物质文化遗产最后的基因库。

第二、非物质文化的创造是一个大众参与的动态过程,其核心是人的传承活动,民众的自觉意识和自觉参与,是保护之根本。在传统民族文化保护区和民族民间艺术之乡里,共同的生活环境、本民族共同的语言、共同的文化背景,是各类民族民间文艺作品及风俗、礼仪得以传承的最佳环境,是对传统文化实行动态性整体保护的基本条件。只要走进这些民族传统文化保护区和民族民间艺术之乡,我们就会强烈地感受到来自于民众的非物质文化遗产活态传承的巨大动力。巍山县彝族打歌之乡400多个村寨都有打歌队,全县10多万彝族人人会打歌;红河县乐作舞之乡的14个乡镇、823个自然村中,有622个村都流行乐作舞,94个村委会中有75个成立了乐作舞队伍。通海县的者湾书画之乡历代文人墨士辈出,村民至今保持着喜好收藏、耕读并重的优良传统,村委会曾收集村民的书画作品出版了《者湾翰墨

集》,开创了村级组织出版画集的先河。村中还成立了书画协会,与小学合作,在小学生中开展美术、书法活动。一些民族民间工艺之乡在继承传统的同时大力发展民间工艺产业,让老百姓在保护、弘扬本民族的传统文化中得到了实实在在的利益。如建水县碗窑村的紫陶工艺已定为建水县文化产业发展的五大主导产业之一;石林县阿着底彝族撤尼人的刺绣品已远销港、澳、台地区及泰国、越南、日本、韩国、法国、美国等国家。在民族传统文化保护区和民族民间艺术之乡里,人在非物质文化遗产中的核心地位和作用得到认知与肯定,其创造力与潜能得到最大限度的发挥,而民众自觉认知和自觉参与的传承活动,正是我们所追寻的非物质文化遗产保护的最佳境界。

用建立名录的办法认定非物质文化遗产的特殊价值,明确各级政府在保护工作中的责任,无疑是非常重要的,这是新时期社会主义文化建设中事关先进文化前进方向的基础工作。名录的建立包含着"认定"与"建设"两部分。"认定"的责任很重,而"认定"之后的保护性建设则更为长期和艰巨。思考有关"名录"的方方面面,我们得到这样一些启示:

启示之一:必须不断提高对非物质文化遗产价值的 认识及加强保护工作的重要性的认识。我们已经确定了 一批县、州(市)、省、国家级的非物质文化遗产名录, 确立了需要保护的对象。但是,在为什么要保护、保护 什么、怎样去保护的问题上,却要进行深入的、科学的 研究与实践。

联合国教科文组织在1972年启动了世界文化遗产项目。世界遗产那时叫物质遗产,主要指有固定空间形式的文化遗产和自然遗产。1999年11月,联合国教科文组织第30届大会通过一项决议,设立"人类口头和非物质遗产代表作名录",弥补1972年《世界遗产公约》在非物质文化遗产方面的缺陷。联合国教科文组织认为:"对许多民族来说,非物质文化是本民族基本的识别标志,是维系社区生存的生命线,是民族发展的源泉。"这一论断,可以说是对非物质文化本质性的认识,我们有必要从这一认识的基点出发,对云南省的非物质文化遗产作一番再认识,这样才能提高保护工作的自觉性。

启示之二: 要充分关注在现代社会中非物质文化 遗产的生存环境和濒危程度。在经济全球化的大趋势 下,一些发达国家凭借强大的综合国力、先进的技术手 段和发达的文化传播媒介,在文化上推行"单边主义", 造成"文化趋同"现象,很多国家的传统艺术形式或民 族特色由此逐渐消失,文化的多样性、丰富性受到严重 威胁, 而社会进程中已经发生或正在发生的建设性破 坏,对许多非物质文化遗产而言,几乎是毁灭性的。在 云南省已认定的非物质文化遗产保护名录中, 许多名录 濒危程度已很深。例如傣族童哈因其曲目众多, 保存了 许多最古老的歌谣、神话、传说, 创造性地发展了傣族 的诗歌艺术而首批进入国务院公布的非物质文化遗产 名录。章哈兴盛时期,产生了康朗甩、康朗英、波玉温 等享誉全国的著名歌手,但现在随着社会环境的改变, 民间听章哈的风气已远不及以往,一些长篇歌唱内容 失传,章哈歌手后继乏人。纳西族造纸技艺也是首批国 家级名录, 用其书写的东巴经20世纪40年代就达5000 多卷,但因独特工艺为东巴所掌握,随着东巴人数的锐 减,掌握这一技艺的人越来越少,目前只有个别传承人 以家庭作坊的形式在生产,面临消亡的危险。对有价值 且濒危程度深的非物质文化遗产的保护,必须从"抢 救"入手,通过多种形式、多种手段进行抢救,用科学的 方法保留住原生形态,保留住基因。同时,要坚决反对 和摒弃对文化生态环境整体性的损毁与干扰,关注传 承人的生存状况,努力创造适宜于非物质文化生存与发 展的人文生态环境。

启示之三:要加强非物质文化遗产的理论研究。同是文化遗产,非物质文化遗产与物质文化遗产相比,有独特的存在方式和独特的传承方式,它的一大特点是"活",它是存在于特定民族、特定群体之中的活的内容,是发展着的传统行为方式,无法被强制性地凝固保存。它的流动、传承、发展有着只属于它自己的特殊规律。在非物质文化遗产的保护中,我们会碰到许多问题,诸如物质与精神、自然生态与文化生态、原生与变异、保护与发展等等,这些问题的正确认识与解决,依赖于正确理论的指导。因此,应当把这方面的理论研究摆到重要位置,建设学科、培养人才,用理论指导实践,才能让保护工作真正走上健康、科学的轨道。

2007年1月1日

### Safeguard This Pure Land

### On the General Situation of Masterpieces of the Intangible Cultural Heritages of Yunnan Province

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Along with profound development of China's preservation program of intangible cultural heritage, the State Council and Yunnan Provincial Government separately proclaimed the first group of the "National Level" and the "Provincial Level" masterpieces of intangible cultural heritages. The 34 items of Yunnan Province have been listed in "the First Group of the masterpieces of State Intangible Cultural Heritages". "The First Group of Masterpieces of the Intangible Cultural Heritages of Yunnan Province" has included 147 items. They are the important measures of the country and the province to strengthen the construction of spiritual civilization and to construct the harmony of cultures in the course of modernization. With a vision to future, these masterpieces of intangible cultural heritages pass on history, accomplish the present success. They are the sources to inspire the national spirit, to carry forward the excellent national culture, and to maintain the lifeline of national culture.

#### The Masterpieces of Intangible Cultural Heritages Bear the Ancient Cultural Memory of History of Ethnic Groups of Yunnan.

Besides written records, there is a kind of folk, living and intangible cultural heritage. Passing on orally by the ancestors of various ethnic groups from generation to generation, this cultural history has been formed with the people's behaviors and emotions. The intangible cultural heritage is dynamic and existing in the production and life, even in the natural environment of some ethnic groups; it uniquely belongs to certain ethnic group and irreplaceable. The cultural memories preserved in the heritage has been "the living fossils" of culture and history of the ethnic group. For example, the craft of pottery-making of the Dai people in Xishuangbanna Prefecture has preserved traditional handicraft, its production process can be traced back to ancient time; and the craft of paper-making of the Dai people in Lincang City has preserved the process of the paper-making craft invented earlier in China.

The multitudinous programs of music and dance items in "the First Group of the Masterpieces of Intangible Cultural Heritages of Yunnan Province" are passed on from generation to generation, which inherit the essence of the ancient culture, and are preserved in the folk artistic activities. With vitality, they are "the living fossils" of ethnic history and culture. In other types, such as the fine arts, quyi (folk ballad singing, story telling etc.), opera, customs and festivals, folk literature, we can still find the historical and cultural memories like "the living fossils". They are the treasures of folk culture passed on from our ancestors, and inherited and developed from generation to generation. They are the root of the culture of China.

## 2. The Masterpieces of Intangible Cultural Heritages Embody the Outstanding Wisdom and Talent of Creativity in Art of the Ethnic Groups in Yunnan.

From "the Masterpieces of Intangible Cultural Heritage of Yunnan Province", we can not help deeply esteeming the various ethnic peoples for their wisdom and genius. These creations are their understanding, feeling and expressing on nature, life and universe, and are from their bottom heart.

The Hani people created the world-famous Hani Terrace in their farming of generations. The terraces are the outstanding representative of the terrace cultivation culture in Yunnan mountainous areas, and they also produce the unique terrace culture. The Hani people's "Tune of Farming in Four Seasons" (Siji Shengchan Diao) cover the farming process and elements of the terrace cultivation in mountainous areas, and the farming skills, knowledge, astronomy, calendaring, climate, festivities, rites, etiquette of life, social ethics and morals, religious belief concerned, and might be regarded as an encyclopedia of the terraced culture. The Hani people's "folk song on transplanting seedlings" (Zaiyang Folk Song) has a long history, in which the complete composition of words and forms of performance have been formed.

The Yi people's *haicai* tune has the unique musical formation, complicated structure, and rich content, its particular singing method is well worth studying in the ethnic musical history of China. The Lisu people's folk song has typical characteristics of folk music, its multipart and tremulous singing method and using of the words inserted in a song are unique of Lisu people. Many words of songs embody the characteristics of the Lisu poetry and are outstanding representatives of the oral literature of the Lisu people.

There are some outstanding masterpieces which have the important artistic and scientific value, among the multitudinous ethnic and folk art treasures in Yunnan. The Naxi people's exquisite roll painting, *shenlutu*, consists of more than hundred pictures, which conjures up the grand spectacle of the gods and the mankind in the heaven, the world, the hell of the Naxi myth, with reference to the painting skills of the Han and the Zang peoples and absorbing the cultural elements of Buddhism and Taoism. The Bai people's bandhnu has more than one thousand of patterns during passing on and developing, which has reflected the customs, aesthetic interest and cultural traditions of the Bai people.

There are many types of the ethnic and folk arts in the long process of spreading, which have evolved into a large system due to local diverse characteristics, spread in vast urban and rural areas. These unique and complete arts reach a high level.

# 3. The Intangible Cultural Heritages Condense the Spiritual Force of Various Ethnic People, and Maintain the Cultural Harmony and the Balanced Ecology in the Ethnic Areas.

The ethnic folk art and custom are not individual factors, but come out as a comprehensive ideology, which contains literature, art, science, philosophy, ethics, morals and religions, and plays an important role to concentrate the national spirit, to maintain the balance of cultural ecosystem and to construct the harmonious society.

The ancestors, heroes or religious leaders who were eulogized in the genesis epic of the various ethnic peoples in Yunnan, are both the idols whom the peoples believe in, and the models whom the peoples learn from. The value of life and the standard of morality involving in the etiquette of life of the various ethnic peoples direct the peoples' thoughts and views, and standardize their behaviors. Even some religious sacrifices of the ethnic groups are imbued with the idea of mankind to revere the nature, and to exist with the nature in harmony, and deeply influence the people's view on universe, values and psychological diathesis.

Folklore activities are a result of the long-standing cultural accumulation. "The First Group of Masterpieces of Intangible Cultural Heritages of Yunnan Province" contains some traditional festivals and other folk custom of various ethnic peoples. Among which, their accumulation of the ethnic culture is so deep, their affinity of the ethnic identification is so strong, their function of passing on ethnic culture is so strong, that they are irreplaceable. On various festivals, the activities of praying for blessings, the etiquette of life, and the religious sacrifices all deliver the ancient cultural messages and contain the ancient cultural gene. They construct the dynamic cultural tradition with the diversity of intangible culture.

4. The Oasis of Dynamic Transmission of the Intangible Culture "the Protection Zones of Nationalities' Traditional Culture", "the Lands of Ethnic and Folk Culture"

"The First Group of Masterpieces of Intangible Cultural Heritages of Yunnan Province" has listed 27 "the Protection Zones of Nationalities' Traditional Culture", and 27 "Lands of Ethnic and Folk Culture". This is a new action for Yunnan Province to dynamically and entirely safeguards the intangible cultural heritage, and is also a creation for the country's preservation. It has demonstrated that:

(1) The intangible cultural heritage is created by various ethnic peoples in the harmonious environment of natural and cultural ecosystem, its forms and value are closely related to the ecological environment. Due to the historical and social elements, the styles and features of "the Protection Zones of Ethnic Traditional Culture" are still kept well up to now, basically conform to the demands of *The Safeguarding Regulations of Yunnan Province*; "Be able to embody a concentrated reflection of the ethnic traditional culture"; "the household buildings are in certain scale with distinct ethnic features"; "ethnic customs of production and life are of characteristics". These areas are undoubtedly oasis where the traditional ethnic and folk culture can be survived and be passed on in the contemporary society.

(2) The creation of intangible culture is a dynamic course in which the masses participate, its core is the people's activities of inheriting and spreading. The masses' consciousness and voluntary participation are the fundamental of preservation. In "the Protection Zones of

Ethnic Traditional Culture" and "the Lands of Ethnic and Folk Culture", the common environment, the common ethnic language and the common cultural background are the best environment where the various types of ethnic culture and folklore, and customs and etiquette to be spread and inherited, which are the basic conditions for dynamic and entire preservation. In "the Protection Zones of Ethnic Traditional Culture" and "the Lands of Ethnic and Folk Culture", the people's core role and effects in the intangible cultural heritage have been recognized and affirmed, their creativity and potential have been fully displayed. The inheritance, which the masses consciously recognize and voluntarily participate in, is the best status that we seek in the preservation of intangible cultural heritage.

It is very important to confirm the special value of the intangible cultural heritage by setting up the masterpieces, and to define the duties of the governments at various levels. By considering about the masterpieces one by one, we gain the enlightenments as follows:

Enlightenment 1: We must continuously improve our understanding to the value of intangible cultural heritages and the importance to strengthen the preservation work.

We have defined some masterpieces of the intangible cultural heritages at county, prefectural (city), provincial and national levels and determine the safeguarding objectives. But, why do safeguard? What do safeguard? How to safeguard? We need the deep, scientific study and practice.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) started the World Cultural Heritage Program in 1972. In November, 1999, the 30th session of the UNESCO General Conference adopted to establish "the List of Masterpieces of the Oral and Intangible Heritages of Humanity". The UNESCO held that for many nations, the intangible culture is the basic distinguishing mark to one nation, and the lifeline to maintain communities' existing, and the source of this nation to develop. This inference might be an essential cognition to the intangible culture. We need to renew our understanding to the intangible cultural heritage of

Yunnan, from this point of view, and to enhance our consciousness for the preservation program.

Enlightenment 2: We must concern about the existing environment and the level of being in danger of the intangible cultural heritage in the modern society. Under the trend of globalization, the traditional art forms and the ethnic characteristics are gradually disappearing in many countries, and the diverse and abundant cultures are suffering from a serious menace. In "the Masterpieces of Intangible Cultural Heritages of Yunnan Province", many masterpieces are seriously endangered by extinction. To safeguard the intangible cultural heritage with important value and in imminent danger, we must timely "rescue", to safeguard the original form of the intangible cultural heritage with the scientific method, and many forms and media. Meanwhile, we need to concern with the existing condition of the practitioners of intangible cultural heritage, to make great efforts to construct a humane ecosystem fits for the intangible culture to exist and develop.

Enlightenment 3: We must strengthen the theoretical research of intangible cultural heritage. Comparing the intangible cultural heritage with the tangible cultural heritage, the former has unique mode of existing and spreading. Its feature is "living", it is "the living content" within some specific ethnic group or community, and is a traditional action mode in developing, has its own special regularity. In the Preservation Program of Intangible Cultural Heritage, we might encounter many issues. Depending on the guidance of correct theory, the issues can be correctly understood and solved. So theoretical research should be emphasized and qualified persons should be trained to the research on this subject. Only by guiding practice with the correct theory can we lead the preservation program on the healthy and scientific track.

January 1, 2007 Kunming

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### 国家级 第一批非物质文化遗产名录 云南项目

Yunnan Program on the First Group of State's Masterpieces of Intangible Cultural Heritages

#### 民间文学

遮帕麻和遮咪麻(阿昌族) 牡帕密帕(拉祜族) 四季生产调(哈尼族) 格萨尔史诗 阿诗玛(彝族)

#### 音乐

傈僳族民歌 哈尼族多声部民歌 彝族海莱腔

#### 舞蹈

锅庄舞 (迪庆锅庄舞) 木鼓舞 (沧源佤族木鼓舞) 铜鼓舞 (文山壮族彝族铜鼓舞) 孔雀舞 (傣族孔雀舞) 傈僳族歌舞阿尺木刮 彝族葫芦笙舞 石屏彝族烟盆舞

#### 戏剧

花灯戏 (玉溪花灯戏)

## 体別サブ

傣族章哈

#### 美术

纳西族东巴画 傣族剪纸

### 手工技艺

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#### 民俗

傣族泼水节 火把节(彝族火把节) 景颇族目瑙纵歌 独龙族卡雀哇节 怒族仙女节 傈僳族刀杆节 白族绕三灵 昌宁苗族服饰 云南省梁河县 云南省思茅市 云南省红河哈尼族彝族自治州 云南省迪庆藏族自治州 云南省石林彝族自治县

云南省泸水县 云南省红河哈尼族彝族自治州 云南省红河哈尼族彝族自治州

云南省迪庆藏族自治州 云南省沧源佤族自治县 云南省文山壮族苗族自治州 云南省瑞丽市 云南省维西傈僳族自治县 云南省文山壮族苗族自治州 云南省红河哈尼族彝族自治州

云南省玉溪市 云南省德宏傣族景颇族自治州

云南省西双版纳傣族自治州

云南省丽江市 云南省潞西市

云南省西双版纳傣族自治州 云南省大理市 云南省昭通市 云南省陇川县 云南省香格里拉县 云南省临沧市

云南省西双版纳傣族自治州 云南省楚雄彝族自治州 云南省陇川县 云南省贡山独龙族怒族自治县 云南省贡山独龙族怒族自治县 云南省泸水县 云南省大理白族自治州 云南省保山市

#### Folk Literature

Zhepama and Zhemima, Achang People, Lianghe County, Yunnan Province Mupamipa, Lahu People, Simao City, Yunnan Province

Tune of Farming in Four Seasons, Hani People, Honghe Hani-Yi Autonomous Prefecture, Yunnan Province Epic: *The Deeds of King Gesar*, Diqing Zang Autonomous Prefecture, Yunnan Province *Ashima*, Yi People, Shilin Yi Autonomous County, Yunnan Province

#### Music

Folk Song of Lisu People, Lushui County, Yunnan Province Multi-part Folk Song of Hani People, Honghe Hani-Yi Autonomous Prefecture, Yunnan Province Haicai Tune of Yi People, Honghe Hani-Yi Autonomous Prefecture, Yunnan Province

#### Dance

Guozhuang Dance (Diqing Guozhuang Dance), Diqing Zang Autonomous Prefecture, Yunnan Province Wooden Drum Dance (Wooden Drum Dance of Wa People, Cangyuan), Cangyuan Wa Autonomous County, Yunnan Province

Bronze Drum Dance (Bronze Drum Dance of Zhuang, Yi ethnic groups, Wenshan), Wenshan Zhuang-Miao Autonomous Prefecture

Peacock Dance (peacock dance of Dai People), Ruili City, Yunnan Province

Achimugua Song and Dance of Lisu People, Weixi Lisu Autonomous County, Yunnan Province

Hulusheng Dance of Yi People, Wenshan Zhuang-Miao Autonomous Prefecture, Yunnan Province

Dance with Tobacco Cases of Yi People, Shiping County, Honghe Hani-Yi Autonomous Prefecture,

Yunnan Province

#### Drama

Huadeng Opera (Huadeng Opera of Yuxi), Yuxi City, Yunnan Province Dai Opera, Dehong Dai-Jingpo Autonomous Prefecture, Yunnan Province

#### Quyi

Zhangha of Dai People, Xishuangbanna Dai Autonomous Prefecture, Yunnan Province

#### The Fine Arts

Dongba Painting of Naxi People, Lijiang City, Yunnan Province Paper-cut of Dai People, Luxi City, Yunnan Province

#### Handicraft

Craft of Slow Wheel Pottery Making of Dai People, Xishuangbanna Dai Autonomous Prefecture, Yunnan Province

Craft of Bandhnu of Bai People, Dali, Dali City, Yunnan Province
Craft of Making Lusheng of Miao People, Zhaotong City, Yunnan Province
Craft of Making Achang Sword of Achang People, Longchuan County, Yunnan Province
Craft of Paper Making of Naxi People, Shangri-la County, Yunnan Province
Handicraft of Papermaking of Dai People, Lincang City, Yunnan Province

#### Traditional Customs and Festivals

Water-Splashing Festival of Dai People, Xishuangbanna Dai Autonomous Prefecture, Yunnan Province Torch Festival (Torch Festival of Yi People), Chuxiong Yi Autonomous Prefecture, Yunnan Province Munaozongge of Jingpo People, Longchuan County, Yunnan Province

Kaquewa Festival of Dulong People, Gongshan Dulong-Nu Autonomous County, Yunnan Province Fairy Maiden Festival of Nu People, Gongshan Dulong-Nu Autonomous County, Yunnan Province

Sword-Pole Festival of Lisu People, Lushui County, Yunnan Province Raosanling of Bai People, Dali Bai Autonomous Prefecture Costume of Miao People, Changning, Baoshan City, Yunnan Province

# 阿昌族史诗 《遮帕麻和遮咪麻》

阿昌族史诗《遮帕麻和遮咪麻》主要流传于德宏 傣族景颇族自治州梁河县阿昌族群众中,以唱诗和口 头白话两种主要形式流传至今。

天公遮帕麻和地母遮咪麻是阿昌族心目中的神话 人物,不仅是人类的始祖、开天辟地的大神、补天治 水的巨匠、杀妖降魔和保护众生的英雄,更是最受崇 拜的至尊善神和护佑所有寻常人家的大家神,同时也 是阿昌族祭祀活动的主掌之神。史诗中的魔王腊訇则 是最大的恶神。

《遮帕麻和遮咪麻》讲述了阿昌族始祖遮帕麻和遮咪麻造天织地、创造人类,补天治水、智斗邪魔腊訇和重整天地的故事。史诗情节生动感人,性格鲜明,语言朴素清新。其中,天公地母滚磨盘烧柴火、水獭猫送信、桑姑尼惜别家乡以及遮咪麻领腊訇女儿上山拾鸡从的情节,都描述得十分精彩,甚至连水獭猫、麻雀、苍蝇、老鼠等小动物也栩栩如生。遮帕麻作为救世主兼战神的形象与腊訇凶狂的狠毒本性对比鲜明,体现出善恶的对应。它不仅是一部创世纪史诗,而且形象地反映出人类从母权制向父权制的过渡。故事中的盐婆神话是古代西南民族关于盐的神话中不多见的纪录。

《遮帕麻和遮咪麻》通过口头传承一代代延续下来,阿昌族人民称它为"我们历史的歌"。在丧葬仪式中有念诵《遮帕麻和遮咪麻》的习俗,请求为死者



活祀念诵《遮帕麻和遮咪麻》

的魂灵引路,求家人清吉、屋舍平安。每年3月20日 阿昌族的传统节日"阿露窝罗节"上,念诵《遮帕麻 和遮咪麻》的章节已经成为固定的开场仪式。

自1979年来,对阿昌族民间文学的整理就已开始,云南人民出版社于1983年1月正式出版《遮帕麻和遮咪麻》单行本(全诗40000字,1080行)。目前,由于懂阿昌古语的人越来越少,能完整说唱史诗的"活祀"(祭司)由原来的8人锐减至2人,濒临消亡的危险。

## Epic of Achang People: Zhepama and Zhemima

Epic, *Zhepama and Zhemima* has been mainly spread among Achang people in Lianghe County, Dehong Dai-Jingpo Autonomous Prefecture. It has been inherited in two major forms of choiring and oral vernacular.

In Achang peoples' mind, Zhepama and Zhemima are mythical characters, they are not only the first ancestors of human kind, great gods to create the world, masters to mend the sky and control the floods, the hero/heroine to kill demons, vanquish monsters and protect people, but also the most worshiped and respected kind god, the public god to protect all common people, simultaneously, the god in command of sacrifices of Achang people. Prince of the devils Lahong is the most vicious god.

Zhepama and Zhemima narrates the story of ancestors of Achang people, Zhepama and Zhemima, creating the world and human beings, mending the sky and controlled the floods, wisely vanquishing devil Lahong and restoring the world. The story is fascinating with vivid characters, the language plain and fresh. The epic has being orally passed on generation after generation among Achang people, which is called by them as "the song of our history". Folk literature of Achang people has been sorting out since 1979. In January 1983, Zhepama and Zhemima (totally 40000 characters and 1080 lines) was published by Yunnan People's Publishing House. At present, as fewer and fewer people can speak ancient Achang language, the number of "Huosi" (host of sacrifice) who can narrate and sing the epic has been sharply reduced from 8 to 2, so the epic is in peril of extinction.



阿昌族史诗《遮帕麻和遮咪麻》传承人曹明宽



1983年1月云南人民出版社出版的单行本

# 拉祜族史诗《牡帕密帕》

《牡帕密帕》流传于思茅市澜沧拉祜族自治县,是拉祜族"波阔嘎阔"(一种民间演唱叙事古歌的形式)演唱的一部长篇创世史诗。《牡帕密帕》形成于拉祜族漫长的古代社会,拉祜族在长期游猎采集和迁徙过程中,产生了万物有灵信仰,出现了包括厄萨产生、造天地、造日月、物种的起源、人种由来等神话传说。

《牡帕密帕》讲述拉祜族开天辟地的故事,记录了造天造地、创造万物、繁衍人类、制造工具、发展生产、分配制度等。整部长诗共17或19个篇目,分为厄莎诞生、造天造地、造日月星辰、造山河湖泊、造万事万物、种葫芦育人、兄妹婚配繁衍后代(拉祜族祖先扎迪娜迪)、第一代人、民族的形成、分季节、兄妹分居、火的发现、造农具、盖房子、农耕生产、过年过节、种棉花、医药、结亲缘等。主要由歌手"嘎木科"演唱,伴有合唱和轮唱,通常在传统节日期间或宗教仪式上进行。旋律简单,只有一个调式,曲调通俗流畅,歌词格律固定,对偶句居多,易于上口和传唱。

《牡帕密帕》演唱活动扎根于民间,演唱方式简单,人们围着火塘,饮酒听歌,通宵达旦。现在由于诗歌共2300余行,大约需要三天三夜才能唱完。曲目神话色彩浓郁,想象力丰富,堪称拉祜族的历史文化百科全书。主要靠父母辈言传身教,年轻人耳濡目染,代代相传,无特定传人。由于现代文化的冲击,演唱活动渐少,后继乏人,仅澜沧县竹塘乡大塘子村、富邦乡半山村有2~3名可以完整演唱《牡帕密帕》的艺人,年龄最高者已近80岁。目前,经过收集整理,已出版《牡帕密帕》(云南人民出版社,1978年,刘辉豪整理),《牡帕密帕·古格戛木科》(拉祜文,云南民族出版社,1984年,李文汉整理),《牡帕密帕》(拉祜文和汉文对照,云南民族出版社,1989年,李扎约整理)等书,《牡帕密帕》全部唱段已收入《拉祜族民间文学集成》(中国民间文艺出版社,1988年出版)。









# Epic of Lahu People: *Mupamipa*

Spreading in Lancang Lahu Autonomous County, Simao City, *Mupamipa* is a long genesis epic sung in the form of "bokuogakuo" (a folk form to sing ancient narrative song). *Mupamipa* was produced in the long ancient society of Lahu people who hunted and migrated; the belief that all things on earth have their spirits was formed. Various myths appeared, including the birth of Esha, the creation of the world, the creation of the sun and the moon, origin of species, the origin of human being and so on.

Mupamipa describes Lahu story of creating the world. Consists of 17 or 19 passages, the epic has recounted the creation of the world, creation of all things, multiplication of human being, the development of production, distribution system and so on. The epic is principally sung by singer "Gamuke", accompanied by chorus and singing around. It is usually sung on traditional festivals or religious rites. With only one tune, the cantus is simple; the tune is fluent and easy to be understood; words and metrical pattern are fixed; most of the sentences are of antithesis; so the epic is easy to sing and pass on.

The performance of singing *Mupamipa* is rooted in local communities. The way of singing is simple, during which, sitting around the fire pit, people drink and listen to it day and night. Since the epic contains about 2300 lines, it needs three days and three nights to sing it. The epic is rich in mythical elements and imagination, so it can be called as historical and cultural encyclopedia of Lahu people. Without fixed person to inherit it, it is mainly taught by precept and example of the old generation. Shocked by modern culture, the singing of the epic is getting fewer; it is hard to find people to inherit it. Now only 2~3 persons in Lancang County can sing it completely; among them, the oldest is about 80 years old.

# 哈尼族四季生产调

哈尼族"四季生产调"流传于红河哈尼族彝族自治州红河、元阳、绿春、金平等县。哈尼族历史上无文字,其先民积累的大量关于对自然、动植物、生产生活的丰富技能和经验形成一套完整的农业生产生活和民间文化知识体系,经过总结提炼,以通俗易懂的歌谣"四季生产调"一代代传承,使哈尼族农耕生产、生活的传统文化一直延续至今。

"四季生产调"虽有不同版本,但主要内容相同。现在红河州收集到的歌谣约1670行,分为引子、冬季三月、春季三月、夏季三月、秋季三月5个部分,完整再现了哈尼族的劳动生产程序和生活风俗画面,传授系统的哈尼族梯田农耕生产技术和独特生活习俗,是一部完整的哈尼族生产生活教科书。引子部分有41行,用精彩生动的语言强调了传承古歌、传授传统知识的重要性,其余部分按季节顺序讲述或介绍梯田农

耕的程序,包括泡田、打埂、育种、撒秧、插秧、拔秧、栽秧、薅秧、打谷子、背谷子、入仓等过程及相关的民俗活动。其中也包括了与农耕活动相应的天文历法和自然物候变化规律,用通俗易懂的语言描绘了哈尼族祭寨神、六月年"矻扎扎"、十月年这3个祈祷和庆丰收的节日,并对年轻人进行人生礼仪教育。

"四季生产调"体系严整、通俗易懂、可诵可唱;内容非常详细具体,可操作性强,语言生动活泼、直白朴素;传承历史悠久,传承的群众基础广泛,不仅是梯田生产技术的全面总结,也是哈尼族社会伦理道德的集合之作。主要是"莫批"(哈尼族民间文化传承人)通过收徒弟的方式、家庭传承及在节庆或公众场合演唱等方式进行传承。目前,能系统传唱"四季生产调"的长辈艺人和祭司已屈指可数,其传承亟需加强。

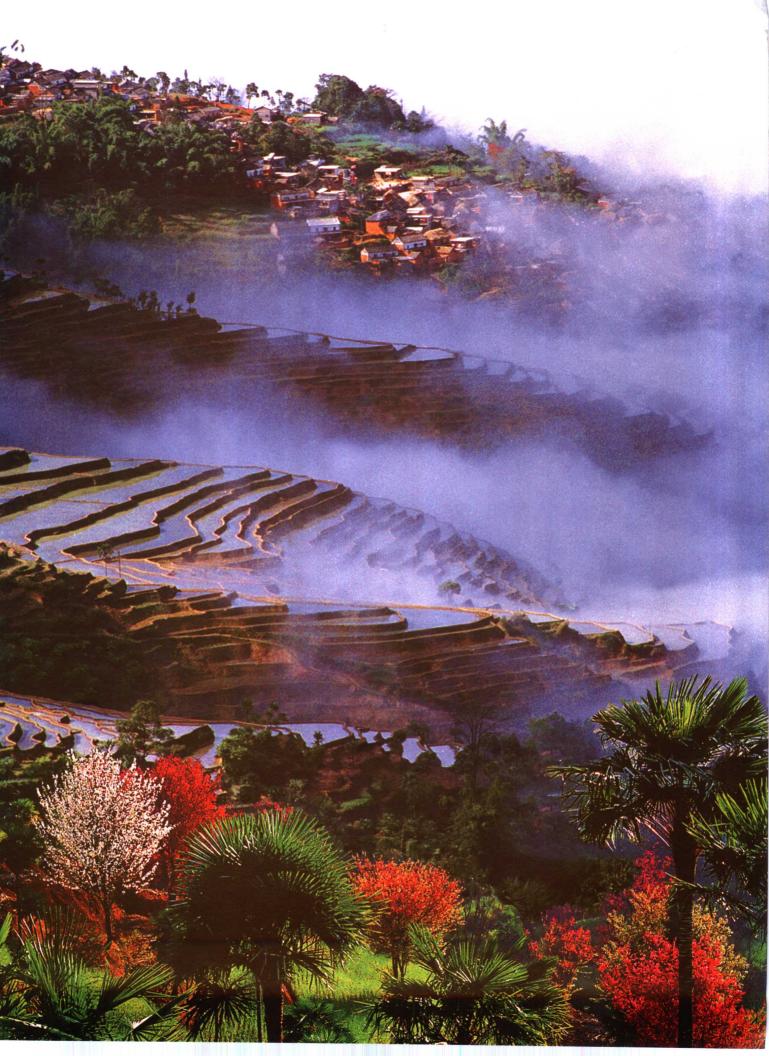
## Ballad of Hani People: Tune of Farming in Four Seasons

Tune of Farming in Four Seasons has been spread in Honghe County, Yuanyang County, Luchun County, Jinping County and others of Honghe Hani-Yi Autonomous Prefecture, Yunnan Province. There used to be no characters in the history of Hani people, while the ancestors of them had accumulated a farming and cultural knowledge system on nature, animals, plants, skills and experience of life and production. After summing up and crystallizing, the system of knowledge has been passed on generation after generation in the Tune of Farming in Four Seasons, a popular ballad easy to understand, which enables Hani traditional culture on farming and life passes on till now.

Though there are different editions of Tune of Farming in Four Seasons, the main contents of them are similar. At present, the ballad collected in Honghe Prefecture has 1670 lines, which consists of five parts including introduction, three months of winter, three months of spring, three months of summer, and three

months of autumn. It has completely demonstrated pictures of farming procedure and customs, systematically taught terrace cultivation and unique customs of Hani people. It is a complete textbook on production and life of Hani people. There are 41 lines within introduction, with wonderful and lively language; it emphasizes the importance of inheriting ancient song and traditional knowledge. The rest parts narrate or introduce the procedure of terrace cultivation according to seasons.

Tune of Farming in Four Seasons has a strict system. It is popular and easy to understand. With plain lively language, the contents are specific and practical. It has been inherited for a long time. With popularity, it is not only the summary of terrace cultivation, but also a collection of social ethics and morals of Hani people. At present, only a few old artists and hosts of sacrifice can systematically sing Tune of Farming in Four Seasons. The issue of inheriting needs to be solved.





# 格萨尔史诗

藏族史诗《格萨尔》又被译为《格萨尔王传》、《格萨尔传奇》等,是广泛流传于云南、四川、西藏、甘肃、青海等省区藏族地区的一部家喻户晓、人人喜爱的长篇英雄史诗,它的诗行已被确认为30万~150万行,被誉为世界最长的史诗。在云南主要流传于迪庆藏族自治州及丽江等地广大藏族、普米族和部分纳西族、傈僳族中。

《格萨尔》以描写战争为主,有"四方四大战役"或"四大降魔史",《姜岭大战》为其中之一,讲述格萨尔与萨旦王激战的故事。这场战争发生在云南西北地区,具有浓郁的地方风土特色,已正式翻译整理和出版。《格萨尔》按版本可分为两类:一种是本子分为若干章的"分章本",一种是本子分为若干部的"分部本"。虽然版本不同,但基本都是讲述格萨尔一生中的大事,如格萨尔在天上、下界投生、与珠牡结婚和赛马称王、降伏北方妖魔、降伏霍尔等。云南已搜集到《格萨尔》各种资料20多种,其中有与其他省区内容相同者,亦有内容独特者。如在德钦县发掘出版的《加岭传奇之部》,以歌颂藏汉友谊为主要内容,书中的山名、地名、风俗等都是云南独有,具有显著的地方特色。

格萨尔是藏族民间文学中的一个典型人物,人们采用浪漫主义手法,通过各种神奇的故事来歌颂这位藏族人民理想中的古代英雄。从民间流传的各种有关他的故事中可以看出,格萨尔的理想就是当时广大藏族人民的理想,他的行为就是当时藏族人民的愿望。全部作品主要体现了爱国、爱民、反对头人、反对宗教压迫的精神,故事叙述的事件多与人民生活直接有关,格萨尔所做的事与藏族人民的利益密切相关,这是史诗深受广大藏民喜爱并普遍流传的根本原因。

《格萨尔》在云南除了有为数不少的抄本和少量刻本流传外,还有一批以口头说唱《格萨尔》闻名的藏族民间艺人"中肯"(意为专门说唱《格萨尔》的艺人)。在说唱中,不同人物有不同调子,各人物在不同场合下又唱不同的调子。整部史诗有40~50种不同的唱调。

## Epic: Gesar

Epic of Zang people, Gesar, also translated as The Deeds of King Gesar and Legend of King Gesar, has been widely spread in areas inhabited by Zang people and known and loved by all in Yunnan Province, Sichuan Province, Tibet, Gansu Province and Qinghai Province. Being regarded as the longest epic in the world, it has been confirmed that it contains 300 thousand to 1.5 million lines. In Yunnan Province, it has been mainly spread among Zang people, Pumi people, and some of the Naxi people and Lisu people living in Diqing Zang Autonomous Prefecture and Lijiang City.

The main contents of *Gesar* are on war, such as "four grand battles in four direction" and "four periods of vanquishing demons and monsters". As one of them, *Battle in Jiangling* has recounted the story on the fierce fighting between Gesar and King Sadan. The fighting happened in northwest of Yunnan Province. The story is of local features and flavors and it was translated and published. According to editions, *Gesar* can be classified as two types: one is divided into different chapters, the other into different sections. Though there are different editions, all of them basically narrate big events in Gesar's life.

Gesar is a typical figure in Zang people's literature. With romanticism and various magic stories, the ideal ancient hero of Zang people has been eulogized. From the stories on him spreading among people, the ideal of Gesar was the ideal of Zang people and his deeds the longings of Zang people.

In Yunnan Province, besides the spreading of many manuscripts and carving copies, there are also a group of Zang folk artists "zhongken" (means those artists specializing in singing and talking Gesar) been well known for singing and talking Gesar. During singing and talking, different figures have different tones, which vary under different occasions. There are 40-50 different tones of the whole epic.

# 彝族叙事长诗 《阿诗玛》

传说中的"阿诗玛"石像



彝族叙事长诗《阿诗玛》流传于昆明市石林 **彝族自治县。** 

《阿诗玛》的原创用撒尼彝语演唱,在20世 纪50年代以前,用撒尼彝语演唱的《阿诗玛》在 撒尼彝区十分盛行,汉文翻译整理本和其他艺术 形式演绎的《阿诗玛》问世后,在国内外产生良 好影响,但用撒尼语演唱的《阿诗玛》在撒尼彝 区却处于濒危状态,现在能用撒尼语演唱《阿诗 玛》的艺人已寥寥无几。

《阿诗玛》用口传诗体语言和叙事曲调来讲 述"阿诗玛"的故事,刻画了阿黑和阿诗玛不屈 不挠同强权势力作斗争,最后变成了群山中的 "回声"和石林中的"石峰",把美丽留给人间 的故事,表示光明终将战胜黑暗,善美终将战胜 丑恶,自由终将战胜压迫,反映了彝族撒尼人 "断得弯不得"的民族性格和民族精神。在撒尼 人的心目中, 阿黑和阿诗玛分别是英雄和美丽的 象征。

《阿诗玛》分为南北两个流派,南部流派分 布为圭山乡、亩竹箐乡、尾则乡, 北部流派分 布为北大村乡、西街口乡、石林镇。两个流派 均大同小异。《阿诗玛》可讲述也可传唱,演 唱所占比例较大,有独唱、对唱、一人领唱众 人合唱几种形式。曲调有"喜调"、"老人调"、 "悲调"、"哭调"、"骂调"等,演唱者根据其 年龄、性别选用相应的曲调。《阿诗玛》以五言 句传唱, 在技巧上使用了伏笔、夸张、讽刺等手 法, 在艺术形式上使用了谐音、顶针、拈连、比 喻等技巧, 主要在节日、婚嫁、祭祀、葬仪、劳 动、生活等不同场合中进行传唱和讲述,其中尤 以婚礼时演唱最为盛行。

自20世纪50年代初汉文整理本发表以来, 《阿诗玛》先后被翻译成英、法、德、西班牙、 俄、日、韩等多种语言版本在海外流传,在国内 被改编成电影,这也是中国第一部彩色宽银幕立 体声音乐歌舞片。还被改编为京剧、滇剧、歌 剧、舞剧、撒尼剧等。其汉文整理本被评为20世 纪中国"百年百种优秀中国文学图书",舞剧被 评为"中华民族20世纪舞蹈经典",同名电影于 1982年获西班牙桑坦德第一届国际音乐最佳舞蹈 片奖。作为公认的中国民间文学优秀作品,《阿 诗玛》被编进高等院校"民间文学"教科书、权 威性辞书《辞海》及《中国大百科全书・中国文 学》等。

## Narrative Poem of Yi People: Ashima

Narrative poem Ashima of Sani people, a branch of Yi people, has been spread in Shilin Yi Autonomous County, Kunming City, Yunnan Province.

The original edition of Ashima was sung in Sani branch of Yi people. In 1950s, Ashima sung in Sani language was popular in the areas inhabited by Sani people.

Later, the Chinese version and versions of other artistic forms of *Ashima* appeared and were performed, and had positive influence. Now few people can sing *Ashima* in Sani language, it is in peril of extinction in the areas inhabited by Sani people. With orally poetic language

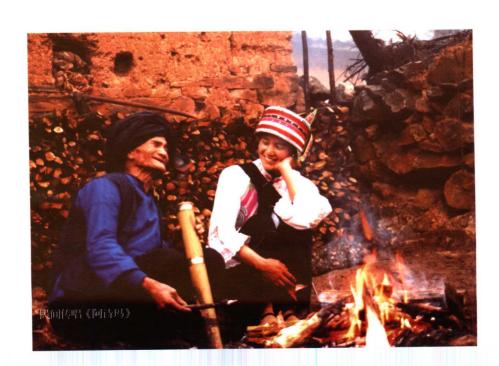
and narrative tune,
Ashima has recounted
a beautiful story of
Ahei and Ashima,
who unyieldingly
fought with power;
they eventually
became "echo" in
the mountains and
"peak" in Stone Forest,

left beauty in the world.

Ashima is divided into two schools,
the south and the north. Since the publication of
the version of Ashima in Chinese in 1950s, it has been
translated into versions of English, French, German,
Spanish, and so on, and spread in other countries. In
China, it has been rearranged into the first stereophonic,
wide-screen and color musical film, as well as other

artistic forms, such as Beijing opera, Yunnan opera, opera,

dance drama, Sani drama and so on.





# 傈僳族民歌

傈僳族是一个能歌善舞的民族,他们用本民族的乐器——"其奔"伴奏歌唱,边唱边跳,所唱之调称"其奔木刮"。因其使用的伴奏乐器类似汉族的小三弦,因此也有称为三弦调的。怒江傈僳族自治州的其奔木刮主要流传于泸水县。

其奔木刮的内容十分丰富,大都为傈僳人生活、生产劳动、狩猎、爱情、婚嫁、民风民俗快活。婚嫁诸,曲遇者的题材。歌词生动诙谐,曲遇老年人和景色。"木刮"是一种古老中年人。一般由老年人和景色。许行,主要内容是天、地、人、事物和式来的母人。并行为有人,有人不受时间的格式、语言声调能密到"木刮"唱。哈唱不受时间的格式、语言声调能密到"相调与词的格式、语言声调能密到"相调与词的格式、语言声调能密到"唱点话,内容有深刻内涵,一般只有阅历丰富、善于表都有不能做到。"木刮"有两种演唱方法,开头都有

一段固定的唱词作引子,称之为"木刮基"(即歌源),唱完引子接着唱其他内容,或唱史诗或即兴创词演唱。"木刮"曲调和歌源曲调基本一致,仅只在演唱时根据不同内容、感情及语言声调,在演唱速度上或某几个音上作一些适当的语气调整,使词曲与所要表达的情感密切结合。

伴奏乐器"其奔"为当地人自制的乐器,也被称为"傈僳琵琶"。"其奔"以整块黄桑木或樱桃木制作,下端挖空,蒙上黄木板作共鸣箱,张4根金属弦,因其不同的定弦,又分为三弦弹奏和四弦弹奏。怒江的"其奔"形制与其他地区的傈僳族略为不同。其奔木刮的曲目较多,大都短小精悍,不管田边地角、山村野外,不拘地点场合都可随意弹唱,是傈僳族生活中重要的文化娱乐项目。

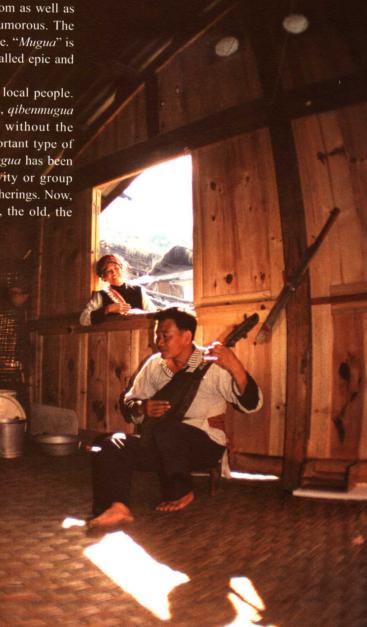
其奔木刮主要以节日期间或集会场合的集体活动、集体对歌等方式进行传承,现基本上形成老、中、青三代传承体系。

## Folk Song of Lisu People

As an ethnic group good at singing and dancing, while dancing, Lisu people play their ethnic musical instrument and sing. The tone they sing is called "qibenmugua". Since the accompany instrument is similar to Han people's xiaosanxian, it is also called sanxian tone. In Nujiang Lisu Autonomous Prefecture, qibenmugua has been mainly spread in Lushui County.

Rich in contents, *qibenmugua* is usually about Lisu people's life, production, hunting, love, marriage, custom as well as topics on animals. The words are lively and humorous. The tune is dynamic, lively and of the rhythm of dance. "*Mugua*" is a kind of ancient narrative song, which is also called epic and usually sung by the old or the middle-aged.

Accompany musical instrument is made by local people. It is also called "Lisu *pipa*". With various pieces, *qibenmugua* is usually short and pithy. It can be played without the limitations of place and occasion. It is an important type of cultural entertainment for Lisu people. *Qibenmugua* has been principally passed on through collective activity or group singing in antiphonal style during festivals or gatherings. Now, the inheriting system covers three generations, the old, the middle-aged and the young.



# 哈尼族多声部音乐 "栽秧山歌"

哈尼族多声部音乐"栽秧山歌"流传于红河哈尼族彝族自治州 红河县以普春村为中心的数个哈尼族村落。

"栽秧山歌"哈尼语为"吾处阿茨",是哈尼族传统山歌"阿哧"的一个代表作品。栽秧山歌内容丰富,包括歌颂劳动、赞美爱情、讴歌山野田园美景等类别,大都与生产劳动,特别是梯田水稻栽秧直接相关,从栽秧开始一直可以唱到谷子发黄的丰收时节,即从农历一月唱到农历"十月年"。

裁秧山歌的演唱以栽秧时节最为普遍和热闹,有的地方有专门的歌手在梯田间现场演唱助兴,更多的则是栽秧的妇女边劳动边即兴演唱。普春村凡16岁以上的女子都会唱。演唱形式一为主唱和帮腔,一般7人,主唱1人,帮腔6人(4女2男)。如有乐队伴奏,则乐队起奏后主唱再开腔,主唱结束一个段落时,帮腔者先后分声部进入,形成多声部的效果。二为有乐器伴奏和无乐器伴奏:在屋内和舞台上演唱时的乐器为直笛(扎比)、小三弦(拉核)、三弦小二胡(拉核慈窝)和树叶,在田间地头则用野姜叶做成吹管乐器"梅琶"单独伴奏。

"栽秧山歌"演唱结构由引句开腔、主唱和帮腔三个部分组成,构成一个演唱段落。这一段落也就是整个"栽秧山歌"的演唱基础,音乐段落持续重复,但唱词不同。演唱中主唱是核心,唱主题和具体内容,帮腔只唱衬词,用和声即多声部复调支持主唱,乐队则进行伴奏。"帮腔跟着主唱走,何时进入有跟扣;管子紧随人声行,弦索常在吹管后;唱奏旋律各有异,自由变化在心头;支声复调天然成,多声谐合乐悠悠"。目前其声部已达到8个声部,声乐效果丰满,优美动听。

"栽秧山歌"对研究哈尼族的梯田农耕文化和历史渊源有重要价值,尤其有助于了解哈尼族一年四季的生产劳作习俗及文化。20世纪80年代以来,栽秧山歌的独特调式和多声部演唱法逐渐引起外界关注,先后赴国内外交流演出,并在中央电视台西部民歌电视大赛中成功亮相展演。哈尼族的多声部音乐没有严格的师传或家传制度,多为耳濡目染、口传心授。目前,普春村多声部音乐有代表性的传承者达十余人,村中多数中青年和老年女子均能演唱。

## Multi-part Music Zaiyang Folk Song of Hani People

Multi-part music "zaiyang (transplanting rice seedling) folk song" has been spread in several Hani villages (with Puchun Village as the centre) in Honghe County, Honghe Hani-Yi Autonomous Prefecture, Yunnan Province.

Called "wuchuaci" in Hani language, "zaiyang folk song" is a masterpiece of Hani traditional folk song "achi". Rich in contents, zaiyang folk song is classified into the types of extolling working, eulogizing love, singing the praises of natural sceneries and so on. But most of the songs are directly related to working, particularly transplanting rice seedling in terrace.

It is most popular to sing the songs during the season of transplanting rice seedling. In some places, there are singers beside the terrace to sing and liven things up, but mostly the women are singing while transplanting seedling. In Puchun Village, all women above 16 years of age are able to sing it. The structure of singing consists of opening tune, leading singing and supporting singing. These three parts are the content of a paragraph, which is the basis of *zaiyang* folk song. The music is repetitive, with the differences of words.

Zaiyang folk song is of important value in the research of terrace cultivation culture and history of Hani people. There is no strict system to inherit the multi-part music. Usually it has been passed on orally. Most of the young, middle-aged and old women of Puchun Village can sing it.





石屏县牛街乡大冷山上的对唱场景

# 彝族海菜腔

石屏彝族海菜腔是海内外知名的云南特有的民 歌品种,流传于红河哈尼族彝族自治州石屏县的彝 族村落。

海菜腔又称大攀桨、倒扳桨,俗称石屏腔,与其他3种变体曲调沙悠腔、四腔、五山腔并称为"四大腔",彝族均自称曲子。海菜腔历史悠久,清代地方志中,有关于海菜腔歌唱的记载和诗文描述。民间至今流传着一些与海菜腔有关的传说、故事和习俗,如传统的异龙湖"二月初十赛歌会"上,要"跳弦"(烟盒舞)和进行"唱曲子"(海菜腔)比赛等。

海菜腔通常由一至二人领唱,众人(三人以上)帮腔,一般是男女对唱。其演唱形式包含了领唱、对唱、合唱、说唱等。曲调通常由拘腔、空腔、正七腔、挜腔及白话腔等部分组成,结构复杂,篇幅宏大,唱词工整,内容丰富,可谓是歌中有歌,曲中有曲,有"民歌中的套曲"之说。民间歌手演唱一套完

整的海菜腔,少则40多分钟,多则需一个小时以上才能完成。海菜腔的唱词大体可分为"正词"、"衬词"两大类。其中,"正词"只有固定的28个字,格式相当于一首七绝诗。而"衬词"多为演唱者即兴编创,内容涉及广泛。海菜腔音域跨度极大,一个老练的民间歌手在演唱海菜腔时,会巧妙地交替运用真假嗓,音色尖亮,优美自然。由于历史上彝汉文化的交融,现在民间演唱海菜腔基本上以汉语为主。

20世纪50年代,海菜腔经著名彝族歌手白秀贞等人的演唱蜚声中外;2004年1月,彝族民间歌手李怀秀、施万恒参加中央电视台举办的"西部民歌电视大赛"演唱海菜腔获对唱组金奖;民间歌手李怀秀、李怀福姐弟2005年8月参加文化部在山西举办的"第二届中国南北民歌擂台赛",获"中国民歌王"称号;2006年7月参加全国青年歌手大奖赛,获原生态唱法第一名。



民间对唱

## Haicai Tune of Yi People

Been well-known both at home and abroad, *Haicai* tune of Yi people in Shiping is the unique folk song of Yunnan Province. It has been spread in Yi people's villages in Shiping County, Honghe Hani-Yi Autonomous Prefecture.

Haicai tune is also called dapanjiang, daobanjiang, usually called Shiping tune. It is the folk song of the variation of haicai tune. Together with other 3 types of variations, shayo tune, si tune, wushan tune, they are called "flour main tunes". Yi people call all of them quzi. With a long history, haicai tune has been influenced by Han migrants and Han culture since the Ming Dynasty and Qing Dynasty in the process of its forming and development.

Haicai tune is usually singing in antiphonal style between women and men. 1-2 people lead the singing, others (at least 3 people) support. The forms of singing include leading a chorus, singing in antiphonal style, chorus and ballad singing. It usually takes a folk singer at least more than 40 minutes to sing a complete piece of haicai tune, at its most, more than 1 hour. Since the blending of Yi culture and Han culture in the history, now the singing of haicai tune is mainly in Chinese.

During 1950s, haicai tune had been famous at home and abroad with the performance of the famous Yi singer Bai Xiuzhen and others. In recent years, local singers have won some awards in the country.





## 藏族锅庄舞

迪庆藏族锅庄舞,藏语称为"果卓",意为"圆圈舞",广泛分布在迪庆藏族自治州藏族民间,是藏民喜爱的民间自娱性舞蹈。

迪庆藏族锅庄舞以德钦县奔子栏镇和香格里拉县建塘镇、小中甸镇最具代表性。德钦奔子栏锅庄曲调分"吆"(长调)、"卓金"(唱调缓慢、舞蹈动作轻逸缓慢)、"霞卓"(无唱腔的踢踏舞蹈)和"卓草"(节奏稍快、唱词丰富)四个部分。在待客时间会锅庄"、"迎客锅庄"、"赞颂锅庄"、"相会锅庄"、"超锅庄"、"挽留锅庄"、"送别锅庄"、"挽留锅庄"、"送别锅庄"、"烧留锅庄"、"烧留锅庄"、"烧留锅庄"、"烧留锅庄"、"烧留锅庄"、"烧留锅庄"、"烧时,这种以锅庄歌舞形式表现系列待客礼仪程序,在全国其他藏区未曾看见。香格里拉锅庄分古、新两种:"擦尼"是古锅庄,歌词和怪下,只能跳手下式都较古老,具有浓厚的祭祀性质,只能跳手下式都较古老,具有浓厚的祭祀性质,只能跳手下门的动作和唱专用歌词,多为宗教界人士和老年为完。

"天上有多少星星,锅庄就有多少调;山上有多少棵树,锅庄就有多少首词;牦牛身上有多少根毛,锅庄就有多少舞姿。"锅庄唱词以三句为一段,唱天必唱

日、月、星;唱人必唱帝、佛、智;唱地必唱北京、 拉萨和永多(当地地名)。德钦奔子栏锅庄的唱词有 颂玛尼经、打青稞、捻羊毛、喂牲口、酿酒等内容, 也有颂扬英雄、表现民族风俗礼仪、婚嫁、新屋落 成、迎宾待客等内容。

凡在喜庆佳节、新居落成、婚嫁喜事等场合, 人们不分男女老幼,都要聚合在一起通宵跳锅庄 舞,表示欢庆和祈福。香格里拉锅庄主要以父传 子承和全民传承的方式迭代相传,传承至今的谱 系有:佛教歌舞(藏语"曲卓"谱系)、吉祥歌颂 ("央卓"谱系)、卓青谱系(又称尼西情舞)、 歌("堆卓"谱系)、迎宾舞("苏卓"谱系)、相 会舞("亭卓"谱系)、辞别舞("著卓"谱系)、相 会舞("嘎卓"谱系)等上千首舞谱曲目。奔 烧留舞("嘎卓"谱系)等上千首舞谱曲目。奔 烧留舞("嘎卓"谱系)等上千首舞谱曲目。奔 烧留舞(有父传子承、师传徒承等形式。迪庆藏 锅庄内容丰富,形式完整,民族风格浓郁,流 大 锅庄内容丰富,形式完整,民族风格浓郁,流传 面广,有深厚的群众基础,蕴涵着友爱、互助、 团结和传统人文精神,有较高的艺术价值。当地 政府已将锅庄舞作为中小学课间操和群众健身舞 进行推广。





## Guozhuang Dance of Zang People

In Diqing Prefecture, guozhuang dance of Zang people is called "guozhuo" in Tibetan language, means "dancing in circles". The dance has been widely spread in Tibetan areas in Diqing Prefecture. It is a folk dance for entertainment and deeply loved by Zang people.

Guozhuang dance in Benzilan Town of Deqing County, Zhantang Town and Xiaozhongdian Town of Shangri-la County are typical in Diqing Prefecture. Guozhuang tune in Benzilan is classified as "yao" (long tune), "zhuojin" (singing slowly and dance gently), "xiazhuo" (tap dance without singing tune), and "zhuocao" (with relative quick rhythm and rich in words). Guozhuang in Shangrila is classified as old and new. The old one is called "cani", while the new is called "casi".

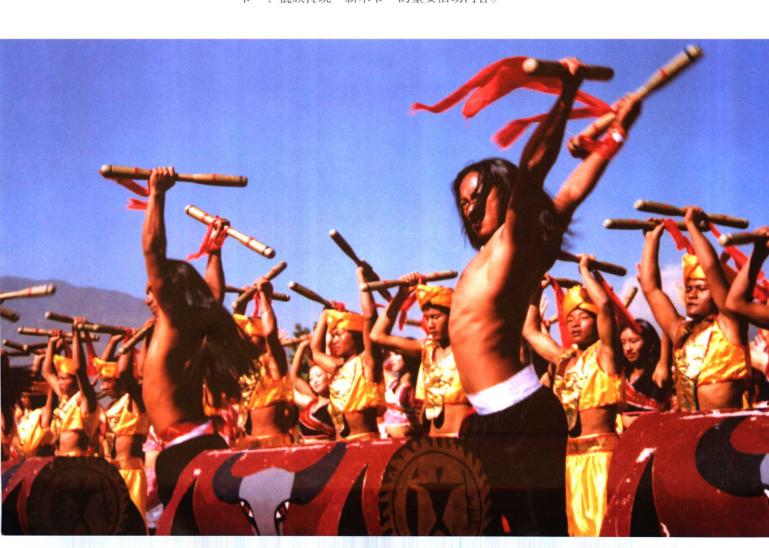
Under the occasions of festival, celebrating on new building or wedding ceremony, local people of different ages will gather and dance *guozhuang* over night to show their happiness and blessings. In Shangri-la, guozhuang has been usually passed on from father to son and all people are inheriting it. In Benzilan, *guozhuang* has been usually passed on from father to son or teacher to student. With ethnic style and wide popularity among local people, *guozhuang* dance in Diqing Prefecture has rich contents and complete forms. It contains traditional humanism of friendship, love, mutual help and unity and has high value in art.

# 佤族木鼓舞

沧源佤族木鼓舞分布在临沧市沧源佤族自治县岩帅、单甲、糯良、勐来、勐角、班洪等乡镇,村村寨寨都有自己的木鼓歌舞场。现沧源县有大、中、小型木鼓700多只,能跳木鼓舞、唱木鼓歌的人很多。佤族各村寨都有一批艺人了解木鼓舞祭祀全过程并能演唱佤族拉木鼓调,有较为突出的传承体系和有较大影响的代表性艺人。岩帅镇建设村陈改保家族据说已有28代木鼓舞传人。

佤族木鼓舞历史悠久,传说木鼓是佤族的通天神器,是佤族的历史文化象征,它集中体现了佤族民间歌舞、文学、艺术及宗教信仰。木鼓舞主要包括拉木鼓舞、铓锣舞、剽牛舞、刀舞、甩发舞、跳木鼓房舞、迎头舞、供头舞、送头舞等。跳这些舞蹈都要敲击木鼓作为伴奏的主要乐器,因而总称为"木鼓舞"。其他伴奏乐器还有铓锣、铜鼓、葫芦笙等。跳木鼓舞以围圈、挽手、对称舞蹈为主要动律,双膝弹动,重拍向下,韵律感强。表演时木鼓震天响,秀发满天飞,风格粗犷奔放、炽热狂野,表现出佤族人民勤劳勇敢的性格特征。过去,木鼓舞贯穿于木鼓祭祀活动全过程,具有原始崇拜及娱神娱人性质。现在的木鼓舞与宗教信仰无关,已经发展为年节喜庆时的表演舞蹈,出现了以"高格龙勐"、"甩发舞"、"加林赛"等为代表的一批蜚声中外的优秀作品。

木鼓舞是佤族民间歌舞的集大成者,是佤族文化最直观生动的体现,一直为佤族民众所认同,对凝聚民族精神有着不可替代的作用,其艺术价值和民族学、宗教学等的研究价值颇高。目前,临沧市已将木鼓舞作为佤族"司岗里狂欢节"、佤族传统"新米节"的重要活动内容。





## Wooden Drum Dance of Wa People

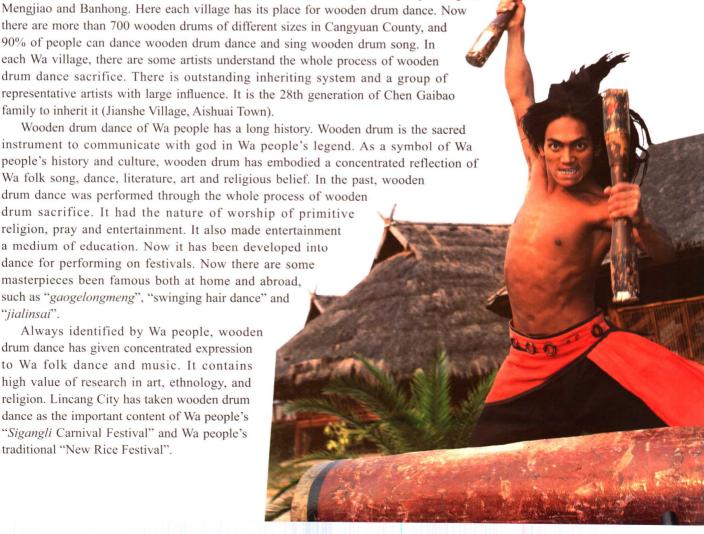
In Cangyuan Wa Autonomous County of Lincang City, Yunnan Province, wooden drum dance has been spread in towns and townships like Aishuai, Danjia, Nuoliang, Menglai, Mengjiao and Banhong. Here each village has its place for wooden drum dance. Now there are more than 700 wooden drums of different sizes in Cangyuan County, and 90% of people can dance wooden drum dance and sing wooden drum song. In each Wa village, there are some artists understand the whole process of wooden drum dance sacrifice. There is outstanding inheriting system and a group of representative artists with large influence. It is the 28th generation of Chen Gaibao family to inherit it (Jianshe Village, Aishuai Town). Wooden drum dance of Wa people has a long history. Wooden drum is the sacred

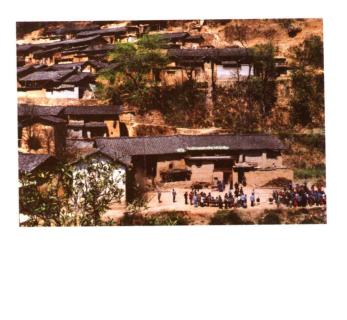
instrument to communicate with god in Wa people's legend. As a symbol of Wa people's history and culture, wooden drum has embodied a concentrated reflection of Wa folk song, dance, literature, art and religious belief. In the past, wooden drum dance was performed through the whole process of wooden drum sacrifice. It had the nature of worship of primitive religion, pray and entertainment. It also made entertainment a medium of education. Now it has been developed into dance for performing on festivals. Now there are some masterpieces been famous both at home and abroad, such as "gaogelongmeng", "swinging hair dance" and

Always identified by Wa people, wooden drum dance has given concentrated expression to Wa folk dance and music. It contains high value of research in art, ethnology, and religion. Lincang City has taken wooden drum dance as the important content of Wa people's

traditional "New Rice Festival".

"jialinsai".





# 壮族彝族铜鼓舞

铜鼓舞是文山壮族苗族自治州壮族、彝族群众中流传最广、影响最大的古老舞蹈种类之一。它广泛分布于广南、麻栗坡、富宁、西畴、马关、邱北等县的壮族、彝族村寨,而以广南县壮族、彝族和麻栗坡县新寨乡及富宁县木央乡几个彝族白倮支系的铜鼓舞最具代表性。

铜鼓很早就被当作权力的象征、驱邪祈福的神器及娱人娱神的乐器等多用途器具。广南县出土的铜鼓中,年代最早的为春秋战国时期的沙果鼓,至今已有2000多年历史。铜鼓舞始于文山壮族、彝族先民的自然信仰和祖先崇拜。彝族认为铜鼓是万物之灵,通过敲铜鼓跳舞,可以向上苍和祖先传递人们的意愿;壮族则认为敲铜鼓起舞,可以为村寨降妖驱邪,祈求平安。

铜鼓舞属全民性集体舞蹈,内容表现壮族、彝族的生产生活。舞者围成圆圈,踏着鼓声节奏沿逆时针 方向起舞,跳完一组舞蹈动作再交换另一组动作。广 南那洒镇马贵村壮族的铜鼓舞完整保留了12套传统舞蹈动作,一年12个月中每月一套,反映不同的生产内容。麻栗坡、富宁县几个村寨中的铜鼓舞,则用于祈雨求丰收和用于老人丧葬等民俗活动。壮族、彝族的铜鼓舞流传普遍,动作古朴,舞蹈语汇非常丰富。壮族铜鼓舞铜鼓演奏有其独特性,一人敲铜鼓,另一人以木盆辅助,形成共鸣滑音;彝族将铜鼓演奏十二种镇奏组合,简称十二调。据称,公鼓代表太阳,母鼓代表月亮,十二调代表一年十二个月。因此,铜鼓舞也包含了当地民族的传统历法文化,积淀着壮、彝先民自然信仰和祖先崇拜等内容,有维系民族生存、发展等方面的历史文化蕴涵,民族与地域特色浓郁,有重要的历史、文化和艺术价值。

目前,年青一代对本民族传统历史文化缺乏深层次的认识,导致习铜鼓舞者锐减,亟待加以保护和传承。



富宁县彝族铜鼓舞



邱北县壮族铜鼓舞



## Bronze Drum Dance of Zhuang People and Yi People

Bronze drum dance is one of the ancient dances with wide popularity and far reaching influence among Zhuang people and Yi people in Wenshan Zhuang-Miao Autonomous Prefecture, Yunnan Province. It has been widely spread in Zhuang villages and Yi villages in Guangnan County, Malipo County, Funing County, Xichou County, Maguan County and Qiubei County. Typical ones of them exist among Zhuang people and Yi people in Guangnan County, Xinzhai Township of Malipo County and Muyang Township of Funing County.

Since very early time, bronze drum has been regarded as multi-purpose utensil, such as symbol of power, sacred tool to expel evil spirit as well as musical instrument to please god. Among bronze drums unearthed in Guangnan County, the earliest one *Shaguo* Drum can be dated back to the Spring and Autumn Period and Warring States Period, with a history of 2000 years. Bronze drum dance originated from belief in nature and worship of ancestors of Zhuang people and Yi people.

Bronze drum dance is a kind of collective dance for all people. The contents have reflected farming life of Zhuang people and Yi people. The dancers stand in a circle and dance in anti-clockwise following the rhythm of drum, once a set of gestures are completed, they will change to another. In additional, bronze drum dance also contains local ethnic traditional culture of calendaring. It has important value of history, culture and art. As the shock of external culture and the young generation lack of profound understanding of traditional ethnic history and culture, the number of people learning bronze drum has been sharply shrinking. There is urgent need to preserve and inherit it.

# 傣族孔雀舞

孔雀舞是傣族民间舞中最负盛名的传统表演性舞蹈,流传于德宏傣族景颇族自治州的瑞丽、潞西及西双版纳、耿马、孟连、景谷、沧源等州县傣族聚居区,其中以瑞丽市的孔雀舞最有代表性。

傣族把孔雀舞称为"嘎洛勇"。在傣族心目中, 孔雀是幸福吉祥的象征和幸福的"圣鸟"。孔雀舞是 傣族最喜欢的民间舞蹈,在一年一度的"泼水节"、 "关门节"、"开门节"、"赶摆"等民俗节日,只要 是尽兴欢乐的场所,傣族人民都会聚集在一起,敲响 大铓锣,敲起象脚鼓,跳起舞姿优美的孔雀舞,歌舞 声不断,呈现出一派喜庆和团结的景象。

孔雀舞以象脚鼓、铓、镲伴奏,在大型表演场合,还有大象、马鹿、鱼等舞蹈共舞。有的还表演一些佛经故事情节。不同地区的孔雀舞都有丰厚的民族文化内涵和较高的艺术观赏性。瑞丽傣族孔雀舞主要为单人舞,也有双人孔雀舞。舞者以男性居多,曾出

过孔雀舞的绝代大师——已故民间舞蹈家毛相。约相、旺腊、大散梦、喊思是当地傣族公认的孔雀舞代表性艺人。舞蹈风格轻盈灵秀,动作特点鲜明,情感表达细腻,舞姿婀娜优美。特别是架子孔雀舞,动作丰富,还能做跳跃、翻、跪和下板腰、虎跳等动作,技巧性强。孔雀舞的表演形式有三种:单人孔雀舞,多为模拟孔雀飞跑下山,漫步森林,饮泉戏水,有拖翅、展翅、登枝、开屏、飞翔等动作、姿态;双人孔雀舞,一雌一雄,身缚孔雀架子,表现相互偎依,追逐嬉戏等;多人孔雀舞,经老艺人加工编排的女性集体孔雀舞,4人、8人至几十人表演均可。

孔雀舞是傣族人民的智慧结晶,是有较高审美价值的民间舞蹈。它不只在重要热闹的民族节庆中单独表演,也常常融合在集体舞"嘎光"中同舞。孔雀舞作为傣族民间舞蹈的主要种类之一,具有维系民族团结的意义,其代表性使它成为傣民族最有文化认同感的舞蹈。



# Peacock Dance of Dai People

For Dai people, peacock dance is the most famous traditional folk dance for performance. It has been spread in Ruili City, Luxi City in Dehong Prefecture, as well as in Xishuangbanna Prefecture, Mengding County, Jinggu County, and Cangyuan County. Among these areas, peacock dance of Ruili City is the most typical.

Dai people call peacock dance "galuoyong". In Dai people's mind, peacock is a "sacred bird" and the symbol of fortune and happiness. The dance is loved best by Dai people. For Dai people, songs and dances are so important in

their life, just like salt in dish. On festivals, they gather together and dance with beating *mang*, *luo* and *xiangjiaogu*. Peacock dance is always accompanied by *xiangjiaogu*, *mang* and small cymbals. In Ruili City, peacock dance is usually performed as solo dance or dance of two people. Most of the dancers are male. As the outcome of the wisdom of Dai people, peacock dance is a folk dance with aesthetic value. The dance can serve as a tie for nationalities' unity. Representativeness has made it bear most cultural identity for Dai people.





## 傈僳族歌舞阿尺木刮

维西叶枝傈僳族歌舞阿尺木刮, 意为"山羊的歌 舞"或"学山羊叫的歌调",流传于迪庆藏族自治州 维西傈僳族自治县叶枝镇的同乐、新乐一带,是当地 传统的自娱性传统歌舞。历史上维西傈僳族因交通闭 塞,少与外地往来,长期处于半农半牧的生产状态。 山羊是家家必养的牲畜,与维西傈僳人的生产生活有 着密切的关系。"阿尺木刮"(山羊的歌舞)是维西 傈僳族生产生活和思想情感的反映。

"阿尺木刮"以集体性歌舞为主,不受场地限 制,在广场、院坝、街头、牧场、草坪、田坝都可 以跳。绝大多数是边唱边舞,没有乐器伴奏,自始 至终踏歌起舞,由领唱、帮腔和伴唱合成,参舞者 分男女两队,牵手或搂腰,以大圆圈、半圆弧、直 纵队、曲线形和穿插式等队形起舞。"阿尺木刮" 共有6种曲调,以模拟山羊叫声为基调,乐曲悠扬 婉转,唱时多以颤抖音出现,尤其是开头的一声, 悠悠长鸣, 音调曲折多变, 蕴含着丰富的感情, 听 了使人如置身高山牧场,宛如跟山羊进行亲切的交 谈。唱曲内容十分丰富,可唱前人留下的传统内 容,也可即兴自编。动作主要为脚步的跳摆和蹉 跺,上身左右晃摆和臀部送收,前俯身、抬头、回 望等。跳法有"左倮邓"(圆环舞)、"腊腊邓" (进退舞步)、"洒托闭"(跺三步)、"阿尺邓" (跳山羊)、"蹉玛邓" (对脚板)、 (龙盘旋)、"别别玛" (舞旋风)、"切勒涡只 泼" (磨盘旋转)、 "矣然邓"(迎宾舞)、"玛夺 坦"(寻求爱侣舞)等十余种。其中, "切勒涡只 "阿来几"、"矣然邓"动作难度较大,现在 只有一些老人会跳, "玛夺坦"主要是青年人在特 定的时间和场合才跳。 "阿尺木刮"舞者的服饰独 特,清代余庆远《维西见闻录》中记载:"男挽髻 戴簪,编麦草为缨络缀于发间……裤及膝,衣齐 裤,出入常佩利刃。妇挽发束箍,盘领衣,系裙 。现还保持"编麦草为缨络缀于发间"这一古 风的唯有叶枝境内的傈僳族。

"阿尺木刮"热烈奔放,风格独特,具有难能 可贵的生态原真性和艺术价值,深受人们喜爱,在 迪庆州家喻户晓。叶枝镇"阿尺目刮"有专门的固 定演出队伍,演出服饰制作全由傈僳族妇女手工纺 线、织布、缝制和刺绣。

## Achimugua Song and Dance of Lisu People

Achimugua song and dance of Lisu people living in Yezhi Town, Weixi Lisu Autonomous County, Diging Prefecture, means "song and dance of goat" or "the song to imitate goats' quarreling". It is traditional song and dance for entertainment. In the history, Lisu people living in Weixi had less communication with outside world for inconvenient traffic. They basically led half agricultural and half nomadic life. As important domestic animal, goat has close relationship with Lisu people's production and life. "Achimugua" (song and dance of goat) has reflected Lisu people's production, life, thoughts and feeling.

"Achimugua" is principally collective dance. It is not restricted by place. Most of the dances are singing while dancing without accompany musical instrument. It is rhythmic dancing. Singers consist of leading singer, supporting singers and vocal accompaniment. "Achimugua" has six tunes, and the basic tune is to imitate the bleat of goat. The tune is melodious. When singing, it involves trill.

With unique features, "achimigua" of Lisu people living in Weixi is vivacious and overflowing with enthusiasm. It has high value of art. It is not only popular among Lisu people, but known to all in Diging Prefecture as well. In Yezhi Town, there is a fixed team to perform "Achimugua". All costumes for performance are made by Lisu women through handicraft of spinning, weaving and embroidering.

舞

# 彝族葫芦笙舞

西畴彝族葫芦笙舞主要流传于文山壮族苗族自治州西畴县鸡街 曼竜村。曼竜村为彝族花倮人聚居的村落,花倮人口占全村人口的 95.7%。

花倮人的葫芦笙舞是一种历史悠久的民间舞蹈,以"S"形前后曲动的典型舞姿而独树一帜,保留着古代葫芦笙舞的韵律。

彝族花倮人喜跳葫芦笙舞源于一个民间古老传说:相传,古代一场旱灾造成庄稼颗粒无收,花倮人面临饥荒。绝望中,村里一个大户人家献出积蓄多年的苦荞,挽救了大家的生命。为感谢救命的荞子,人们跳起了葫芦笙舞,从此,每年的这一天都要跳葫芦笙舞作为纪念。这就是"荞菜节"的来历。荞菜节是葫芦笙舞最主要的表演场合,全村男女老幼聚于场院尽兴歌舞,以吹奏葫芦笙者为领舞。葫芦笙一响,妇女们身穿节日盛装,随着葫芦笙曲调围成圆圈,踏地顿足,婆娑起舞。舞蹈主要表现生产劳动的内容,如种棉、纺棉、织布等过程,节奏沉缓,动作简朴。葫芦笙舞有7套不同的舞蹈动作:"牙虐"(站着跳)、"牙庆"(起步跳)、"牙拉"(移步翻身)、"牙降"(走圆圈)、"牙稳"(穿花)、"牙搞"(对点头)和"牙敢"(前跳又后跳),每一套都有不同内容。7套动作又有不同的葫芦笙曲调,音乐十分丰富。

葫芦笙是舞蹈的主要伴奏乐器。花倮人的葫芦笙制作工艺特别,5根长短不一的竹管,在根部嵌竹制或铜制簧片,插入葫芦制成的音斗,3支笙管侧面开有音孔,最短的一支在音斗背后也开有音孔,最长的一支在顶端还套有一个小葫芦以增加共鸣。由于生产生活的变化、外来文化冲击以及村民保护意识淡薄,该舞蹈逐渐简单化,一些传统舞蹈动作已经面临失传的危险。



## Hulusheng Dance of Yi People

Xichou Yi people's *hulusheng* dance has been mainly spread in Manlong Village in Xichou County, Wenshan Zhuang-Miao Autonomous Prefecture. Manlong Village is where Hualuo people of Yi People live in compact communities. Hualuo people occupy 95.7% of the total population of the village.

With a long history, Hualuo people's *hulusheng* dance is a kind of Yi folk dance. Containing rules of rhyming of ancient *hulusheng* dance, it has a style of its own by twisting forward and backward in the shape of "S" while dancing.

Hualuo people love to dance hulusheng dance. It is said that long ago, a drought led to a famine. In despair, a rich family donated their buckwheat saving for years and rescued people's lives. In order to show their gratitude for buckwheat rescuing them, they began to dance *hulusheng* dance. Since then people dance *hulusheng* dance on the day annually to commemorate, this is the source of Qiaocai Festival, which is the most important occasion to perform *hulusheng* dance. The principal musical accompaniment is hulusheng. As the changes in life, the shock of external culture as well as unconsciousness of preservation, the dance is getting simpler. Some traditional dancers' postures and movements are endangered with extinction.





# 彝族烟盒舞

石屏彝族烟盒舞又称"跳弦"、"垄偬",流传于 红河哈尼族彝族自治州石屏县的彝族村寨。

彝族烟盒舞包括正弦和杂弦两部分,形成了山区和坝区两种风格的多种流派,舞蹈套路多达220套,目前已搜集整理117套,其中正弦62套,杂弦55套。坝区风格主要突出正弦部分,以三步弦为基础,技巧动作皆由三步弦派生,且大多是动物习性的模仿表演,技巧成分较大,多为二人对跳。山区风格主要突出杂弦部分,是情绪性的唱跳,气氛热烈,体现愉悦、欢乐和团结。舞蹈形式有双人舞、三人舞和群舞,舞蹈过程伴以烟盒和四弦等乐器弹奏,节奏明快,气氛热烈。通过头、脚、身、手、腰等全身各部位的巧妙运用,舞姿优美,下腰连环翻滚等高难度舞蹈技巧蕴含着很高的艺术价值。

石屏彝族烟盒舞传承历史久远,深受群众喜爱,

传播范围遍及城乡,已发展成为集歌、舞、乐、竞技和仿生表演于一体的综合性舞蹈艺术,特色鲜明,技巧多样,可繁可简,既可健身又可娱情,舞动流畅潇洒,极富艺术感染力,在当代还产生了像施万恒、候宝云、普美芳、李怀秀姐弟等一批社会公认程度较高的烟盒舞传承人。

烟盒舞作为滇南彝族最具特色的一个舞种,以 其独特的舞蹈语汇展现了彝族的历史观、道德观、 价值观和思维方式,在民族学、民俗学、社会学等 领域有较高研究价值。其丰富多样的舞蹈套路和内 涵,展示了彝族出众的舞蹈创作才能和艺术领悟能 力。随着时代变迁,传统的"吃火草烟"跳烟盒舞 的习俗已近消失,烟盒舞随之出现风格单一化、内 涵浅显化的趋势,传统的韵味十足的烟盒舞经典套 路濒临失传。



## Dance with Tobacco Cases of Yi People

Yi people's dance with tobacco cases is also called "tiaoxian", "longzong". It has been spread in Yi villages in Shiping County, Honghe Hani-Yi Autonomous Prefecture.

The dance contains two parts, *zhengxian* and *zaxian*. With 220 dances, it is classified as the style of mountainous area and the style of valley, as well as many schools. At present, 117 dances have been sorted out, 62 of them are of *zhengxian*, and 55 are of *zaxian*.

With a long history of inheritance, Shiping Yi people's dance with tobacco cases have been deeply

loved by local people and widely spread. It has developed into a comprehensive art of dance combining song, dance, music, competition and imitating animals. As the most featured dance of Yi people living in south of Yunnan Province, dance with tobacco cases has reflected Yi people's outlook of history, moral standard, values and mode of thinking. It has high value in the research of ethnology, folklore and sociology. Due to the changes as time goes by, some types of traditional dance with tobacco cases are being endangered with extinction.

## 花灯

玉溪花灯是云南花灯中最有影响的地域性支派之一, 主要流传于今玉溪市红塔区。

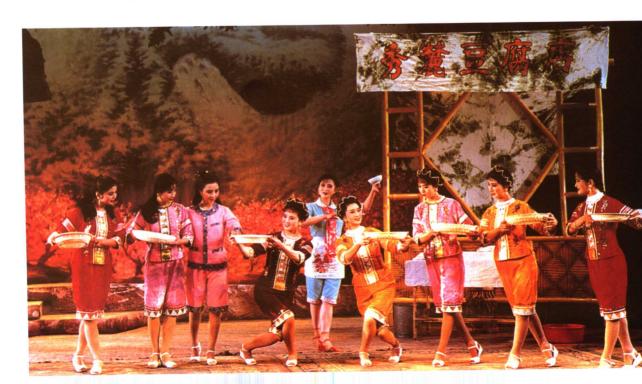
玉溪花灯按形成时间分为"老灯"和"新灯"。"老灯"是明清以来逐步形成的传统花灯,源于民间"社火"中的小调演唱、歌舞表演,清末发展为包含小曲、花灯歌舞、花灯小戏等多种表演形式的民间艺术。辛亥革命后,受云南大型剧种滇剧影响,部分玉溪花灯艺人向其他剧种学习,吸收民间唱本及其他剧种剧目,编演剧目,使花灯向戏剧化发展,此种花灯被称为"新灯"。此后,"新灯"在昆明获得进一步发展,1937年随着"农民救亡灯剧团"的演出迅速流播全省,以"抗战花灯"写下云南戏剧史上光辉的一页。新中国成立后,"新灯"一方面以其艺术成就继续对云南花灯的革新创造产生重要影响,另一方面则继续在本土获得发展和提高。

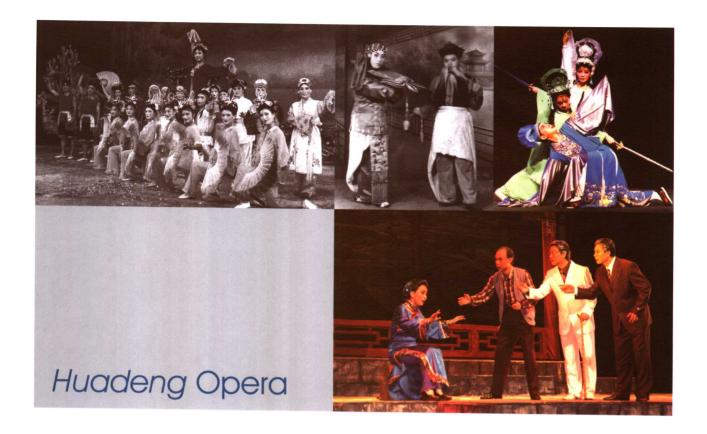
玉溪花灯剧目中的唱段有单曲形式和联曲形式。词格有五字句、七字句、十字句和长短句式等。"新灯"的演唱则接近滇剧,属戏曲演唱方法,字正腔圆,以情带声,各种润腔技法根据剧情需要进行处理。新中国成立后,玉溪整理改编了一大批优秀的传统花灯剧目,并创作剧目近100余个,其中大多是反映现代生活题材的。现在共有传统、现代、创作剧目301个。20世纪90年代以来,玉溪花灯剧团以《情与爱》、《金银花·竹篱笆》、《卓梅与阿罗》等优秀新编花灯剧目,数次获"五个一工程"奖、文华奖、曹禺戏剧文学奖、中国电视飞天奖和梅花奖等国家级奖项,创造了玉溪花灯历史上的又一个高峰。

近几十年来,玉溪花灯也面临着与其他传统戏曲艺术 同样的困境,除城郊和农村仍有相当观众外,剧场演出日 渐减少,剧团经费短缺,编排上演新剧目困难,年轻一代 演员、创作人员、编导人员后继乏人。



玉溪花灯剧《古湄歌》





As one of the most influential local schools, Yuxi *huadeng* has been principally spread in Hongta District of Yuxi City.

According to its time of appearance, Yuxi huadeng has been classified as "laodeng" (the old one) and "xindeng" (the new one). "Laodeng" is the traditional huadeng developed after the Ming Dynasty and Qing Dynasty. It was originated from popular tune and dances in traditional merry-making festivities in villages. At the end of the Qing Dynasty, it had developed into many artistic performances, which include popular tune, huadeng song and dance, and huadeng opera. After 1911, influenced by

Yunnan opera, some local *huadeng* artists learned from other kinds of operas, absorbed folk libretto and programs of other kinds of opera, edited and performed large-scale programs. So, *huadeng* had been dramatically developed. This type of *huadeng* has been called *xindeng*. Later on, *xindeng* had been further developed in Kunming. The singing in *xindeng* is similar to Yunnan opera. The method of singing belongs to opera.

In recent decades, Yuxi huadeng has been encountering similar difficulties as other operas. It is getting hard to organize performance and there are few young actors, writers and directors to inherit it.





### 傣剧

傣剧是云南最具特色的少数民族戏曲剧种之一,流传于德宏傣族景颇族自治州潞西、盈江、瑞丽、陇川、梁河等市县及保山市部分地区。

傣剧发源于有一定人物情节的傣族歌舞表演及奘房佛经讲唱形式,后吸收滇剧等 技艺逐步形成。

傣剧传统剧目主要源自傣族民间故事、叙事长诗或佛经故事,如《相勐》、《千瓣莲花》、《朗推罕》等,另一类是翻译移植的汉族剧目,如《庄子试妻》、《甘露寺》、《杨门女将》等。傣剧唱腔民族音乐风格浓郁,经逐步发展形成"喊混"(男腔)和"喊朗"(女腔)两个基本腔调,在男腔中逐步形成老生腔、小生腔和草王腔等不同行当的演唱特征。同时,它广泛吸收傣族民歌曲调为唱腔、器乐曲,运用傣族民间乐器葫芦丝、木叶、笛子和板胡、二胡等作为伴奏。在表演方面,借鉴和提炼戏曲程式和其他傣族舞蹈身段动作,如傣族"孔雀舞"、"鱼舞"等民间舞蹈的动作,用于傣剧的表演。

20世纪60年代以来,德宏州整理、改编和创作演出了《娥并与桑洛》、《海罕》、《竹楼情深》、《阿暖相勐》、《一沟水》、《一千八》、《岩波散》、《阿暖亥端》等大批剧目。1962年,傣剧《娥并与桑洛》参加西南区少数民族戏剧观摩演出引起轰动;2004年,大型神话傣剧《南西拉》在云南省新剧目展演中获综合节目一等奖及表演、音乐设计、服装设计一等奖,同时被列为全省文化精品项目。

每逢传统佳节、农闲、婚庆等场合都有傣剧演出,每年春节和农闲期间最为频繁。目前傣剧专业表演团体因经济效益不佳、资金投入不足等原因,特别是农村业余表演团队因缺乏辅导培训和年轻演员队伍,面临生存危机。

#### Dai Opera

As one of the most distinctive ethnic operas in Yunnan Province, Dai opera has been spread in Luxi City, Yingjiang County, Ruili City, Longchuan County, Lianghe County of Dehong Dai-Jingpo Autonomous Prefecture and some areas of Baoshan City.

Dai opera originated from Dai songs and dances with plots and figures as well as scripture chanting in Buddha house, and then it has been gradually formed by absorbing the skills of Yunnan opera. Traditional programs principally come from Dai folk tales, narrative poems and Buddhist stories. The other types of program come from translated and transformed Han people's opera programs.

In Dehong Prefecture, since 1960s a lot of programs have been sorted out, rewritten, created and performed, such as *Ebing and Sangluo*, *Haihan* and so on. Dai opera has been performed and awarded many times in the country.

On traditional festivals, wedding ceremony and in spare time, Dai opera is performed. But now professional performance organizations are facing the crisis of survival for poor profit and insufficient input. Rural amateur performance teams run their own course for lack of training, guidance and young participants.





### 傣族章哈

章哈,又译作赞哈,意为会唱的人,既是歌手称谓,也指傣族歌手演唱传统曲调的艺术表演形式。主要流传于西双版纳傣族自治州及思茅市的江城、孟连、景谷等县傣族和部分布朗族村寨。

章哈是傣族民间最喜闻乐见的传统艺术形式,在傣族社会生活中有着不可替代的作用。其歌唱范围非常广泛,每逢傣历新年、关门节、开门节、祭寨神、赕佛、贺新房、婚嫁、孩子满月等多种场合,都要请章哈演唱。演唱时,章哈双腿盘坐,手持扇子遮脸,等伴奏的傣族单簧吹管乐器"筚"吹响前奏后,就亮开嗓子唱起来。无表演动作,完全靠歌声感染听众或击败赛歌对手。主要有独唱、对唱和赛唱三种演唱形式。根据伴奏乐器不同又可分为两种形式:一种以傣族拉弦乐器"玎"伴奏,演唱内容多为山歌、情歌,多表达小伙子对姑娘倾诉衷肠之情,称作"哈赛定";另一种以"筚"伴奏,称作"哈塞筚",既有即兴演唱,也有程式化的祝福歌、祈祷歌,还有固定本子的叙事长歌等,多在喜庆场合演唱。章哈有别于一般民歌,叙事性较强并具有抒情特征,其唱腔称

为"章哈调",曲调由五声音阶组成,每句唱词可长可短,可多可少,有多种押韵方式,平仄格律无严格要求,但注意声调、语调与旋律升降走向大体一致,除末尾一个音节或衬词可以拖长外,一般都与说话时的音长相近。章哈曲调与唱词语调高低联系密切,朗诵性与歌唱性有机结合,常用滑音、颤音、倚音等装饰,柔美抒情。

章哈曲目众多,保存了诸多傣族最古老的传统 歌谣、神话、传说等,并创造性地发展了傣族诗歌 艺术,丰富了傣族群众的精神文化生活。章哈在傣 族社会生活中起着儿童启蒙教育、倡导社会伦理道 德、宣传生产知识等寓教于乐的重要作用,傣家人 历来视章哈歌手为最有知识的人,将他们比作"生 活中不可缺少的盐巴"和"芳香四溢的鲜花"。章 哈兴盛时期,曾产生了大批享誉全国的著名歌手。 随着老一辈歌手年高、故去及外来各种艺术、娱 乐形式的冲击,傣族民间听章哈的风俗已远不及以 往,知名章哈歌手日渐稀少,一些长篇歌唱内容也 逐渐失传。



#### Zhangha of Dai People

Zhangha, also translated as Zanha, means one is able to sing. It is not only the name for singer, but an artistic form of performance for Dai singer to sing traditional tune. It has been mainly spread in some Dai and Bulang villages in Xishuangbanna Prefecture and Jiangcheng County, Menglian County, Jinggu County of Simao City.

Zhangha is the most appealing form of traditional art for Dai people, plays an irreplaceable role in Dai people's social life. It is sung under many occasions, such as new year according to Dai calendar, Closing the Door Festival, Opening the Door Festival, sacrifice to the god of the village, offering money to the temple for the blessing if Buddha, celebration on building a new house, wedding ceremony, celebration on a baby's completion of its first month of life and so on, Zhangha will be invited to sing. There are three main forms of singing, solo, antiphonal singing and competing singing. According to accompanying instruments, it can be divided into two types, one type is called "hasaiding", accompanied by

Dai stringed musical instrument "ding", with the contents of folk song and love song, which is usually used by young man to show their love to young girl; the other type is called "hasaibi", accompanied by "bi", with the contents of impromptu, blessing songs and praying songs of procedure, as well as narrative songs with fixed words, which is usually sung under jubilant occasions.

With functions of enlightening children, advocating social ethics and moral and publicizing knowledge of production, *Zhangha* singer has been regarded by Dai people as most knowledgeable, compared them to "the salt in the dish" and "fresh flower overflowing fragrance". In its booming period, *Zhangha* had produced a large group of famous singers in the country. As the old singers are getting older, some of them passed away, and the shock of external art and entertainment, the custom of listening to *Zhangha* has been weakening than before. There are fewer and fewer famous *Zhangha* singers. Some long passages have been gradually lost.

### 纳西族东巴画

东巴画是纳西族东巴文化艺术的重要内容之一,流传于丽江市古城区和玉龙纳西族自治县,迪庆藏族自治州香格里拉县的纳西族聚居区也有分布。

东巴画主要以木片、东巴纸、麻布等为材料,用自制的竹笔蘸松烟墨勾画轮廓,然后敷以各种自然颜料,色彩绚丽,历经数百年而不褪色。绘画主题以纳西族民间信奉的神灵、传说中的祖先以及动植物等为主。绘法以线条为主,色彩多用原色,以写意为主,许多绘图亦字亦画,保留了浓郁的象形文字书法特征。东巴画形式多样,主要有经卷画、木牌画、纸牌画、卷轴画等。

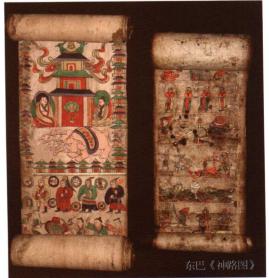
经卷画包括东巴图画文字、封面装帧画、经书扉页画和题图。东巴经书中有大量的人物、动物、树木、花卉等图形,亦字亦画,是一种能读音的"速写画";东巴经卷封面装帧画常绘吉祥八宝、彩带祥云、东巴诵经、迎神降魔等内容;经书扉页画和题图常与经书内容相吻合,提示性地画出书中主人公的形象,起到渲染主题和内容的艺术效果。

木牌画绘在简制的木牌上,主要用于东巴祭祀和民间 法事庆典,有尖头神牌、平头鬼牌两种。线条流畅,造型 自然古朴,绘画内容包括自然精灵、日月星辰、山川湖 泊、树木花卉、人物家畜、飞禽走兽、古祥图案等。

纸牌画以自制的土纸为材料,分为神像纸牌画、五幅冠、门饰画、画谱等几类。神像纸牌和门饰画一般以东巴人物、神灵、珍禽异兽为题材;五幅冠是东巴头顶所戴的五神法帽,画五尊东巴教的主要神灵;画谱种类较多,是专供人们制作木牌画时参照的蓝本和用于传承的绘画谱典。

卷轴画是在继承纳西族传统绘画的基础上,吸收佛、道文化元素,借鉴藏、汉等民族的绘画技法,特别是元、明以来藏族唐卡造像艺术特点而形成的一种绘画形式。多绘于麻布或土布上,四周用蓝布装裱,上有天杆,下设地轴,主要描绘纳西族信奉的神祇形象。卷轴画中的《神路图》是东巴绘画艺术中的精彩代表作,通常全长十几米,由100多幅分格连环画组成。在直幅长卷上描绘33界神地、漫漫人间和18个鬼域,共有360多个人物、鬼神和70多种动物形象,场面宏大,气势壮观,反映了纳西族灵魂不灭的生命意识和完善人生的伦理观念。





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#### Dongba Painting of Naxi People



As one of the important contents of Dongba culture and art, Dongba painting has been spread in Ancient Town District and Yulong Naxi Autonomous County. It has also been scattered in areas where Naxi people living in compact communities in Shangri-la County.

Dongba painting is painted on wood, Dongba paper and gunny. With self-made bamboo brush and pine-soot ink, the sketch is drafted, on which natural colors are applied. So the painting is bright in color that will not faded in several hundred years. The principal subject matters of the paintings are deities worshipped by Naxi people, ancestors in legends, animals and plants. Containing the characteristics of calligraphy of pictograph, many paintings are like painting and writing simultaneously. There are many types of it, such as painting in scripture, wooden board painting, paperboard painting and scroll paintings.

Paintings in scripture include Dongba character painting, front cover painting, painting on flyleaf of scripture and illustration. Painted on simple wooden board, wooden board painting includes two types, deity board with pointed end and ghost board with flat end, which are principally applied on Dongba sacrifice and folk festivals. Paperboard takes local paper as raw material, includes deity wooden board painting, door painting and picture copybook. On the basis of Naxi traditional painting, scroll painting has been formed through absorbing the elements of Buddhism and Daoism culture and with reference to the skills of Tibetan and Han people, particularly artistic features of Tangka of Tibetan since the Yuan Dynasty and Qing Dynasty.



### 傣族剪纸

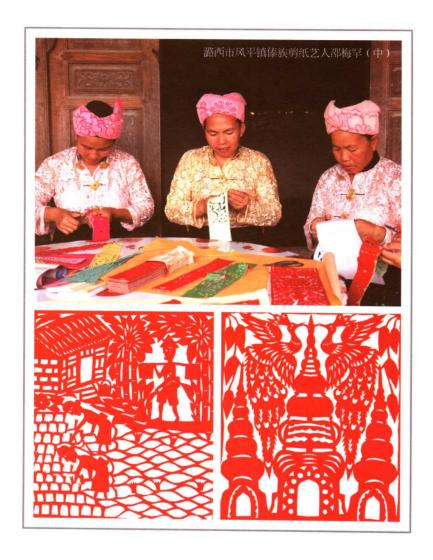
剪纸是云南许多民族喜爱和普及范围广的一种传统民间艺术形式,傣族剪纸为其中特色突出者之一,主要流传于德宏傣族景颇族自治州潞西市。

 佛殿的门窗、佛伞、佛幡、演出道具、节日彩棚、泼水龙亭以及居家装饰等,喜庆节日时用红、黄、蓝、绿、金等颜色的彩纸剪纸,丧事和在供寨头神"吕贺芒"与领兵神的小庙里则全部使用白色剪纸。

傣族剪纸作品线条连续穿插变化,匀称流畅,构图丰满。在技法上不仅采用线线相连的阳纹和线线相断的阴纹手法,还根据不同细节采用不镂空的刀痕线条,很多图案更以几何图形表现,形象生动,整齐美观。傣族剪纸在傣族赕佛活动中有着重要而特殊的地位,反映出傣族的历史、文化和审美追求,具有浓郁的地域性和民族性,已形成自己的独特风格。

在潞西的傣族村寨四处都能见到剪纸的踪影,家家户户都会剪一些简单的图案 用于祭祀和赕佛,有不少颇有名气的剪纸 艺人。





#### Paper Cut of Dai People

Paper cut is a traditional folk art being widely popularized in Yunnan Province and loved by different ethnic groups. Dai paper cut is one of the featured and has been principally spread in Luxi City of Dehong Dai-Jingpo Autonomous Prefecture.

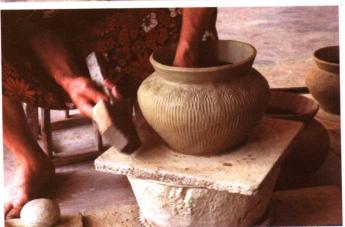
The earliest paper cut of Dai people was paper horse in sacrifice. With the influence of Buddhism and culture from inland China, it has been applied widely in festivities, religion, funeral and decoration. With high skills of clipping and chiseling, Dai paper cut uses scissors, graver, chisel and hammer.

With interweaving lines, paper cut of Dai people is well proportioned and its composition is full and round. Many patterns are been demonstrated by lively, regular and beautiful geometric figure. Holding important and special position in Dai people's *danfo* (offering money or tribute to temple), Dai people's paper cut has reflected their history, culture and aesthetic pursuit. The paper cut has its unique ethnic style.

In Dai villages in Luxi County, paper cut can be found here and there and each family can make some simple paper cut for sacrifice and *danfo*. There are also some well-known masters of paper cut.







### 傣族慢轮制陶技艺

傣族自古喜爱用陶。据明钱古训《百夷传》载: 傣族器皿"所用多陶器"。至今西双版纳傣族自治州 景洪市的曼斗寨、勐罕曼峦寨、勐海县曼扎寨及勐龙 寨等傣族村寨仍然保留古老制陶工艺。

傣族土陶广泛使用于目常生产、生活和佛事活动中。制陶工具一般由大小花纹不同的木陶拍、卵石、竹片、木板、木锤、小簸箕等组成,原料是各地盛产的粘土。一般经过取土、晒土、筛土、加沙和泥、安装转盘、制坯、凉晒、烧制等几道工序。品种主要有锅、罐、甑、壶等,其中以土锅最有名。用传统制陶方法做出的土锅煮出的食物易熟味美,盛水则清凉爽口,煎药能保持最佳药性,深受当地民众的喜爱。傣族土陶均由妇女制作,为了技艺不外传,现在有的地方还沿习制陶技艺不传给儿娘的习俗。

制陶,傣语名曰"板磨",俗称"土锅",主要制作各类生活用具、建筑材料和赕佛用品。工艺特点为慢轮手工制作,器物表面均用有刻纹的木拍拍打印纹,与南方出土的新石器时期的印纹陶器非常相似。在用料上均采用泥土加砂石料,有露天焙烧和封闭半焙烧等多种方法,成胚方式多样化,有无转轮制胚、脚趾拨动慢轮、手拨动转轮等,这些技术过程充分证明了傣族制陶完整保存了远古时期的制陶技术。

20世纪50年代末至今,国内外考古学家、民族学家等都曾调查过这一工艺,普遍认为,傣族传统制陶已成为了解中国新石器时期制陶技术的突破口,是我国最古老陶艺的代表。随着现代社会经济的发展,加上土陶制作经济效益不高,制作陶器的人越来越少,目前一般只有少数老年妇女掌握制作技术,缺乏传人。

#### Traditional Craft of Slow Wheel Pottery Making of Dai People

Dai people have begun to love pottery since long ago. Till now, traditional craft of pottery making has been preserved in some Dai villages of Jinghong County, Xishuangbanna Prefecture, such as Mandou Village of Jinghong City, Manluan Village of Menghan Town, Manzha Village and Menglong Village of Menghai County, etc..

Pottery making in Dai language is called "banmo", usually called "local pot". The principal tools include wheel, wooden racket, bamboo scraper, and stone ball. The process of making includes pounding clay, sifting clay, adding sand and soil, fixing the wheel, making base, drying and baking. The main products are utensils for production and life, building materials and utensils for danfo. The feature of the craft is hand making with slow wheel.

Since 1950s, investigations on the craft have been carried out by archaeologists and ethnologists from both home and abroad, who universally hold the view that the craft has been the breakthrough to solve the mystery of pottery making of the New Stone Age in China.



### 白族扎染技艺

白族扎染工艺主要流传于大理白族自治州大理市。 扎染古称"绞缬",是我国古老的纺织染色工 艺。大理市周城镇、喜洲镇和巍山彝族回族自治县的 大仓、庙街等地至今仍保留着这一传统工艺,其中尤 以周城白族扎染最为著名,是1996年国家文化部命名 的"民族扎染艺术之乡",产品畅销国内外,是大理 外贸出口产品的主要种类之一。

白族扎染在民间素有"疙瘩染"之称,即浸染前 先将白布按设计好的花纹图样用针线将"花"的部分 重叠或撮绉缝紧,呈"疙瘩"状。经反复浸染后,拆 开色泽未渍印的"疙瘩"即成各种花形,成品为蓝底 或青底白花,清新素雅,韵味独特,极富艺术感染 力,深受欢迎。

扎染原料一般为白棉布或棉麻混纺白布。染料主要为植物蓝靛或土靛(民间俗称板蓝根),周城染布所用的染料土靛全由村民自己种植和加工,除满足本村染布之用外,多余的土靛还销往其他地区。传统扎染的主要步骤包括扎花、浸泡、染布、晒干、拆线、漂洗、碾布等,其技术关键是扎花

手法和浸染工艺。扎花工艺非常繁杂,每一块扎染布上的纹样都采用了若干不同的扎花针法,有扎、撮、绉、捆、缠、绕、折、叠、缝、挑等。由于要反复浸染,必须经过多道工序,有时几天才能染好一匹布料;染布颜色的深浅除了与浸染次数有关外,还与浸染技术、染料的配放、晾晒、气候等有关。染缸、染棒、晒架、石碾等为其主要工具。扎染品种繁多,图案丰富,多表现吉祥美好寓意,主要有花草植物、鸟兽鱼虫、图案图形、自然景物、字体符号等。超过1000多种纹样图案蕴含着白族深厚的历史文化积淀,折射出白族的民情风俗与审美情趣。扎染面料被广泛用于服饰、家居装饰等,有较高美学价值和实用功能,产品深受国内外消费者的好评。

近年来,白族扎染尽管前景良好,但其保护与传承也存在一些隐忧,如:部分传统工艺及工具正逐渐被现代工艺和机械取代;植物染料板兰根种植周期长、种植数量少,满足不了规模化、产业化发展的需要;扎染带来的污染、市场经营混乱和民间特色的淡化等问题还有待进一步解决。













### Craft of Bandhnu of Bai People

Craft of bandhnu of Bai people has been spread in Dali City of Dali Bai Autonomous Prefecture.

Called "jiaoxie" in the past, bandhnu is an ancient craft of dying in textile in China. The craft has still been preserved in Zhoucheng Town and Xizhou Town of Dali City and Dacang and Miaojie of Weishan Yi-Hui Autonomous County. Craft of bandhnu of Bai people in Zhoucheng Town is the most famous. In 1996, the town was named by State Ministry of Culture as "the land of the ethnic art of bandhnu". As one of the main products for export in Dali, it is sold well both at home and abroad.

Bandhnu of Bai people is usually called "knot dying". Before dip dying, designed patterns are printed on white cloth, then the part with patterns is sewed in overlapping, with the shape of knot. After repetitive dip-dye, the "knots" without dip-dye appear the shapes of patterns. The final product is the cloth in blue or green background with white patterns. With artistic appeal, it is neat and

elegant, quite popular.

The raw material is usually white cotton cloth or fabric of hemp and cotton. The principal dyestuff is indigo or radix isatidis (people usually call it isatis root). In Zhoucheng, radix isatidis is grown and processed by local people, not only to be used by them, but sold to other areas as well.

Patterns with the number over 1000 have contained profound historical and cultural accumulation of Bai people and reflected their aesthetic interests. In recent years, though the prospect is bright, there are some worries about the protection and inheritance of Bai people's bandhnu. For example, some traditional crafts and tools are being replaced by modern crafts and machines. The growing circle of isatis root is too long. The issues of the pollution of bandhnu, chaotic marketing and the fading of folk features are all need to be solved.



大关县芦笙世家传人王杰锋

### 苗族芦笙 制作技艺

大关苗族芦笙制作技艺主要流传于昭通市大关县天星镇。 芦笙是苗族人民喜爱的民间传统乐器,历史悠久。苗族民间有多种关于芦笙的传说故事。每逢年节和农闲之时,苗族同胞都要举行各式各样的芦笙舞会,抒发内心感情及对美好生活的憧憬。

芦笙制作材料选用苦竹、桦槁树皮、杉木和铜片,主要工具为各种大小不同的刀、锯、刨、凿、钻、锤、剪刀、炼炉。制作工艺流程包括取材、晾干、制作簧片、发音管装配等几个环节。芦笙通常由笙管、笙斗和簧片三部分构成,常见的芦笙发音管一般为6根,外侧开有按音孔,下端装置铜簧,插入笙斗,每簧一音。在每二三根笙管上端合套一竹管作为共鸣管。大关县芦笙世家传人王杰锋在传统制作基础上不断创新,根据需求做成8或10根发音管,在高温冶炼黄铜笙簧片时加入一定比例的铅,增强弹性及韧性,使芦笙发音更加响亮,旋律倍加悦耳,使百余年来的天星"王芦笙"名扬滇黔交界处的苗族村寨。天星镇中心村苗族制作的大部分芦笙为各市县民族艺术表演团队订购,对于弘扬该地民族文化,促进社会进步具有重要作用。

近年来,由于苗族年轻一代逐渐疏远了本民族的芦笙歌舞 文化,吹奏芦笙者开始减少,芦笙的市场需求受到冲击,像王 杰锋一样能熟练制作芦笙的艺人数量已经不多,精湛技艺后继 乏人。



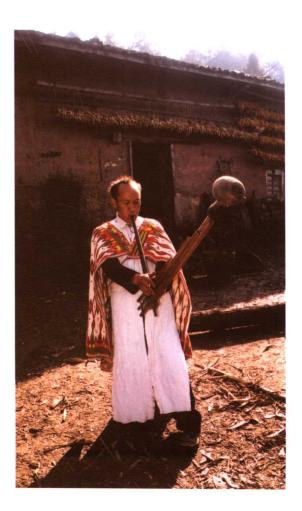
#### Craft of Making Lusheng of Miao People

In Daguan County of Zhaotong City, craft of making *lusheng* of Miao people has been principally spread in Tianxing Town.

Lusheng is a kind of traditional folk musical instrument loved by Miao people, and there are many legends and stories about it. When it is on festivals or in slack season on farming, Miao people will organize various lusheng dances to express their emotions from bottom heart and the longing for happy life.

Materials to make *lushenng* usually include bamboo, birchbark, fir wood and piece of copper. The tools include knives of different sizes, saw, plane, chisel, drill, hammer, scissors and smelting furnace. The process of making is complicated, which usually includes arranging materials, drying by air, making reed, and fixing with pipes. Lusheng usually consists of pipes, air holder and reed. Most of *lusheng* making by Miao people of Zhongxin Village are purchased by artistic performance groups in neighboring areas. It has played an important role to propagate local ethnic culture as well as promote social progress.

In recent years, since the young generation of Miao people has become estranged from *lusheng* song and dance, so the number of people plays *lusheng* has been shrinking and the market of *lusheng* has been shocked. Few people can make *lusheng* skillfully. The exquisite skills are barely to be passed on.









## 阿昌族户撒刀 锻制技艺

阿昌刀制作工艺流传于德宏傣族景颇族自治州陇 川县户撒阿昌族乡。

阿昌刀也称户撒刀,因出自户撒乡而得名,与新疆维吾尔族的英吉萨刀、宁夏裕固族的保安刀并称为全国三大民族刀具。阿昌族先民很早就掌握了锻制和铸造铁器的要领,明代以来更吸收了汉族先进的生产技术,形成了独具特色的户撒刀工艺。《新纂云南通志》卷一四二载: "户撒、腊撒两长官司、地所制之刀,铁质最为精炼,与木邦刀无二。"

户撒刀生产工具主要有炉盘、锤、钳、铲、砧、风箱、锋钢刮刀、木质冷却槽等。制作过程包括下料、制胚、打制刀样、修磨初加工、修饰刀叶、淬火、打磨抛光、制作刀柄刀鞘、制作背带、组装等10道工序,其中最关键的是淬火工艺。工匠们都有自己密不外传的淬火方法,通过热处理使刀叶的硬度和韧性达到最佳状态,史书有"柔可绕指,吹发即断,刚可削铁"的记载。户撒刀均为家庭作坊手工生产,工艺技术只在本家族中传承,决不外传。户撒刀品种繁多,功能多样,现已有生产工具、生活用具、装饰性工艺品和佩刀、军刀、道

具刀、健身用的体育器械刀等共120多种。最小的户撒刀只有4-5厘米长,最大的长4.06米,重达两吨,被誉为"天下第一大刀"。

户撒刀生产有专业化分工。在户撒乡,不同的寨 子负责生产不同的产品,如曼东寨以生产小尖刀为 主, 芒旦寨、来福寨以生产长刀为主, 曼来寨以生产 镰刀、马掌为主,曼派寨、户昔寨则专门制作刀鞘。 另外,户撒有名气的工匠都为自己的刀具产品编号, 或把自己姓名中的一个字打在刀叶上, 作为专门标 志。户撒刀体现着佩刀民族的文化特征, 既有鲜明的 地方民族特色,又体现了边疆民族文化与中原汉文化 的完美结合, 如银鞘长刀的刀鞘和刀柄具有浓郁的民 族风格, 而刀叶上二龙戏珠、猛虎长啸、丹凤朝阳、 十二生肖等图案又源于汉文化。阿昌刀除服务周边民 族和邻近地区外, 也远销西藏、青海等地和出口东南 亚, 为守疆固邦和各民族经济文化的共同发展发挥了 积极作用。近年受到用机械化批量加工的外来工艺性 刀具业冲击,户撒刀被迫退守在生产生活用具及工艺 馈赠品的狭小阵地上苦苦挣扎,在户撒乡打制阿昌刀 的人越来越少,前景不容乐观。



#### Craft of Making Achang Sword

Craft of making Achang sword has been spread in Husa Township of Longchuan County, Dehong Dai-Jingpo Autonomous Prefecture.

Achang sword is also called *husa* sword since produced in Husa Township. It is regarded as one of the three famous ethnic swords in China, the other two are Uygur *yingjisa* sword in Xinjiang and Yugu people's *baoan* sword in Ningxia. Ancestors of Achang people commanded the skills of forging and casting long ago. Absorbing advanced skills of Han people since the Ming Dynasty, the unique craft of making Achang sword has been formed.

The tools for making sword include plate, hammer, pincers, shovel, anvil, bellows, scraper and wooden cooling bath. There are ten work procedures, among which the most important one is quench. All *husa* swords are produced by family workshops. The craft has been passed on within family only. There are various types of

husa sword with multi-functions.

During the process of production, there are divisions of labor. In Husa Township, different villages produce different products. For example, the main product of Mandong Village is dagger; the main product of Mangdan Village and Laifu Village is long sword; the main products of Manlai Village are sickle and horseshoe; while Manpai Village and Huxi Village are engaging in making sheath. In addition, the well-known artisans in Husa number their products or carve one character of their name on the sword as a special label.

Besides sold in local areas, Achang swords are also sold to Tibet and Qinghai and exported to Southeast Asia. Since shocked by external swords made with machine in scale, fewer and fewer people in Husa Township make Achang sword. The prospect of the craft is bleak.

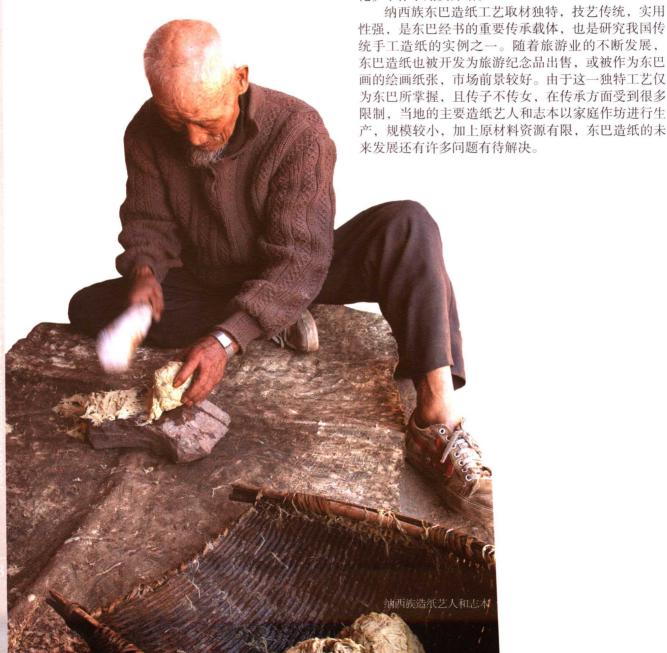
### 纳西族东巴造纸技艺

纳西族东巴造纸的制作工艺较为独特,主要流传于迪庆藏族自治州香格里拉县三坝纳西族乡的白地村。

白地,即白水台,是纳西族东巴文化的发祥地,被称为东巴文化的圣地,白地纸是东巴写经中最重要的用纸,在滇西北久负盛名。

东巴造纸采用当地独有的一种植物"阿当达",即瑞香科丽江荛花(wikstroemia lichiangensis w.w.smish)为主要原料。造纸过程一般包括采集原料、晒干、浸泡、蒸煮、洗涤、舂料、再舂料、浇

纸、贴纸、晒纸等环节,工具主要有纸帘、木框、晒纸木板、木臼等。纳西族东巴造纸的活动纸帘较为特殊,晒纸过程明显受到浇纸法的影响,又有抄纸法的痕迹,是中国内地造纸法与印巴次大陆造纸法兼容并蓄的结晶。白地东巴所造的纸色白,纸质厚,便于书写经文。由于造纸原料本身有毒,因此纸张不易被虫蛀,可长期保存。据20世纪40年代的调查统计,用这种纸书写的东巴经典当时就有5000多卷,为弘扬东巴文化作出了卓著贡献。奥裔美藉学者洛克曾调查过这种传统造纸工艺,并在其著作《纳西族的生活与文化》中作了翔实介绍。



#### Craft of Dongba Papermaking of Naxi People

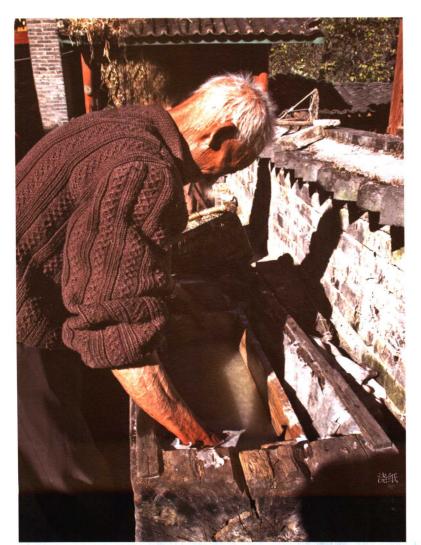
The unique craft of Dongba papermaking has been principally spread in Baidi Village of Sanba Township, Shangri-la County, Diqing Zang Autonomous Prefecture.

Baidi is the White Water Terrace, which is the cradle of Dongba culture of Naxi people and is called sacred place of Dongba culture. Famous for a long time in northwest of Yunnan Province, paper produced in Baidi Village is the most important paper to write Dongba scripture.

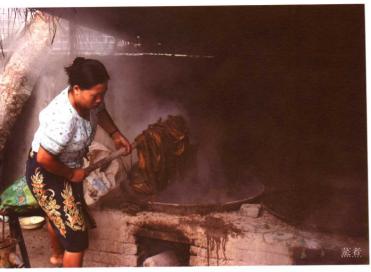








The principal raw material of Dongba papermaking is the local plant "adangda" (wikstroemialichiangensis w.w.smish). The process of production includes collecting raw material, drying, soaking, steaming, boiling, washing, pounding and so on. The principal tools include paper curtain, wooden frame, board to dry paper and wooden mortar. Since the paper is thick and white, it is suitable to write scriptures on. Further more, as the raw materials is poisonous, so the paper will not likely to be damaged by worms and can be preserved for a long time. According to the survey in 1940s, there were more than 5000 volumes of Dongba scriptures written with the paper. Since the craft is only commanded by Dongba and passed on to son only, the inheritance has been restricted. There are many issues to be resolved, such as the scale of production and the source of raw material.





### 傣族手工 造纸技艺

傣族手工造纸技艺是在中国传统造纸术基础上 发展演变而成的一门工艺。临沧市永德县永康镇芒 石寨和耿马傣族佤族自治县孟定镇芒团村是其流传 地区之一。

临沧一年四季均可造纸,平均一个造纸者每天可 做300张纸。造纸原料为桑科植物构树(Broussonetia papyrifera)皮(楮皮),傣语为"埋沙"。芒石寨和 芒团村均不种构树, 原料需从附近村寨收购。剥构皮 讲究时令,民间有"七竹八木"之说。造纸工艺完整 保留了告纸术发明初期的"浸泡、蒸发、捣浆、浇 纸、晒纸",共有5步流程11道工序,包括采料、晒 料、浸泡、拌灰、蒸煮、洗涤、捣浆、浇纸、晒纸、 砑光、揭纸等。造纸工具简单,除一口铁锅外全都是 竹木器具辅以石块, 其中浇纸用的竹帘用自制土布和 竹片制成,与北魏贾思勰在《齐民要术》中记载的楮 皮造纸方法一致。构皮纸具有坚韧洁白、柔润光滑、 久存不陈、力撕不破、防腐防蛀等优点,多作为南传 上座部佛教缅寺抄写经文之用,还广泛应用于民俗活 动及日常生活、食品及茶叶包装、金融系统捆币等用 途,有很好的保洁、环保作用和丰富的文化内涵。目 前,民间手工艺品加工和书法、美术界、茶叶厂大量 使用手工构皮纸,发展前景很好。

临沧傣族手工造纸工艺保持一家一户的生产形式,传女不传男,传承谱系祖辈沿袭。近年来,由于橡胶等经济林木的大量种植,造成构树资源短缺,成本变得昂贵,加上造纸工艺繁杂且劳动强度大,造纸的规模远不如从前。目前两个寨子200多户人家中,只有40多户人家仍在造纸,且造纸者都是40岁以上的女性。芒团村传承情况较好,传统技艺保留完整;芒石寨会造纸的10位妇女年龄都在60岁以上,缺少年轻传承人。

# Handicraft of Papermaking of Dai People

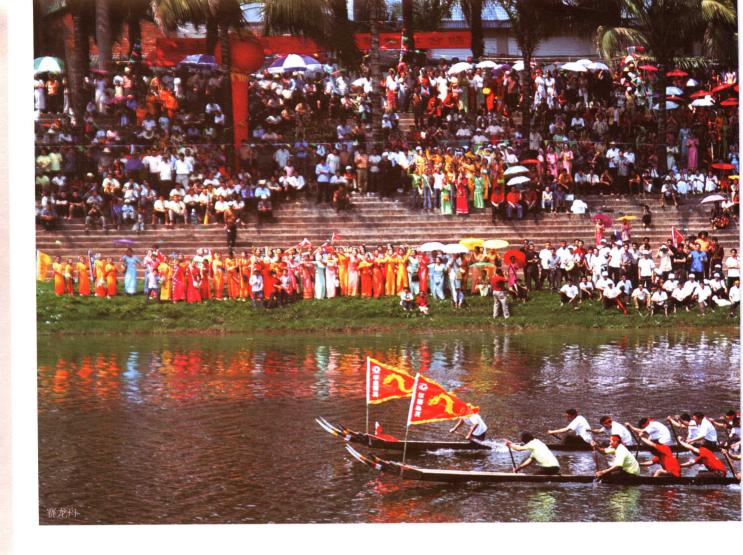
Handicraft of papermaking of Dai people has been developed on the basis of traditional Chinese papermaking. In Lincang City, two of the main spreading areas are Mangshi Village of Yongkang Town, Yongde County and Mangtuan Village of Mengding Town, Gengma Dai-Wa Autonomous County.

In Lincang, paper can be made all year round. On average, each maker can make 300 pieces of paper per day. The raw material to make paper is broussonetia papyrifera bark, called "maisha" in Dai language. The two villages do not grow the tree, so raw material must be purchased from neighboring villages. The production includes five processes and eleven stages. The tools are simple, besides an iron pot, they are wooden and bamboo utensils and stones. The paper is tough, white, smooth and suitable to be preserved for a long time. Mostly, it is used to write scriptures of Hinayana as well as widely applied in custom activities, daily life, packaging and so on. With

a bright prospect, the paper has been used in bulk by the processing of handicrafts, tea factories, the circles of calligraphy and fine arts.

In Lincang, the paper has been produced by separate family workshop and the craft has passed on within family between women. In recent years, as the growing of economic forest has been increasing sharply, such as rubber tree, the source of raw material is decreasing and the cost has been increasing. Furthermore, the craft is complex and requires intensive labor. So the scale of papermaking cannot compare with the past. Among 200 families in the two villages, only 40 of them are still engaging in papermaking, but all makers are women over 40. The craft has been passed on well in Mangtuan Village with completely preservation of the craft. In Mangshi Village, all ten women capable of making paper are over 60 and the craft is hardly to be passed on.





### 傣族泼水节

傣族泼水节,又名浴佛节,傣语称为"桑勘比迈",意即傣历新年,流传于西双版纳傣族自治州的傣族村落,是傣族最隆重的传统节日之一,至今已有1000多年历史。

泼水节有很多民间故事,较普遍的来历传说是为了纪念七位心地善良的仙女,她们用自己的头发做成弓将父亲——凶神捧玛点搭拉乍杀死。凶神头颅落地时在人间燃起大火,为免除人类的灾难,七位姑娘轮流抱着头颅直到它腐烂,在轮换之时泼水去污臭。傣家为纪念她们的壮举,便在新年来临之际泼水相庆,表示祝福。赛龙舟、放高升、放火飞灯等亦有相应的传说故事。

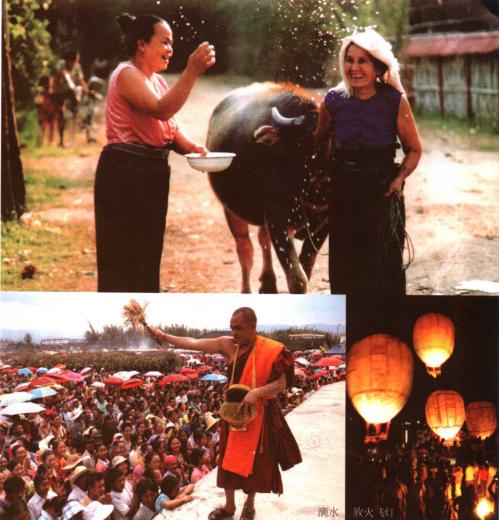
泼水节第一天,傣语称作"宛墨",类似农历的除夕,家家大扫除,置办年货,准备送旧迎新。第二天叫"宛恼",意即空日,民间称为恶神头颅腐烂之日,主要活动是泼水。第三天叫"宛帕雅宛玛",意为"日子之王来临的一天",要举行堆沙、浴佛、滴福水、放高升、拜年、泼水等活动,主要以拜年和泼水狂欢为主。堆沙、浴佛、放水灯、赕佛是重要的佛事活动。

赶摆是泼水节的主要项目之一。赶摆场一般设在

江河岸边平阔之处或田坝中央,场边置高升架,有专门用来燃火花和放火飞灯的场地。身着节日盛装的各民族群众从四面八方汇聚于此,人山人海,锣鼓喧天。人们听章哈演唱,观赏民间艺人表演的孔雀舞、象脚鼓舞、蝴蝶舞、白象舞、马鹿舞和刀舞、拳舞等,和着鼓点节奏同跳"依拉咴"舞。江上赛龙舟,空中放高升。青年男女聚在一起丢包,传递情谊。夜晚,人们继续歌舞狂欢,放高升、放火花和火飞灯,热闹非凡。

泼水节从前只在信奉南传上座部佛教的傣族和布朗族村寨举行,1961年因周恩来总理在西双版纳会晤缅甸总理并与各族群众泼水同乐和近年旅游业的发展兴旺,泼水节的知名度日渐高涨。1987年,经西双版纳傣族自治州人大常委会批准,每年公历4月13~15日被定为泼水节法定节期,正式写入自治州条例,2005年修订为全州共同节日。如今,泼水节在保持传统习俗的基础上,增加了歌舞娱乐活动、物资交流、民族文化大游演等内容,成为全面展现傣族水文化、歌舞艺术、服饰文化和宗教信仰等传统文化的大型集会,影响范围越来越大,成为西双版纳各民族共同欢庆的节日。





#### Water-Splashing Festival of Dai People

Water-splashing Festival is also called Bathing Buddha Festival. In Dai language, it is called "sangkanbimai", means New Year according to Dai calendar. With over 1000 years of history, the festival has been spread in Dai villages of Xishuangbanna Dai Autonomous Prefecture, Yunnan Province. It is one of the most ceremonious traditional festivals of Dai people.

There are many stories about Water-Splashing Festival. The most popular one is to commemorate seven kind fairy maidens, who made their hairs into a bow and killed their father, the evil god *Pengmadiandalazha*. When the evil god's head fell to ground, it led to fire on earth. In order to eliminate disaster of people, the seven maidens held the head in turn until it decayed. When one was taking her turn, water was splashing on her to remove foul. In commemoration of the maidens' heroic

undertaking, Dai people splash water to one another to show blessings. There are also legends about dragon boat racing and other customs.

The first day of Water-Splashing Festival is called "wanmo", which is similar to New Year's Eve of Lunar Calendar. The second day is called "wannao", which means empty day. People call it the day for the evil god's head to decay. The third day is "wanpayawanma", means the day for the arrival of the king of days. Ganbai (mass gathering) is one of the major activities during the festival.

With the legislation of the Standing Committee of NPC of Xishuangbanna Dai Autonomous Prefecture, April 13-15 of each year is the legal time for the festival. Besides traditional customs, now the festival also has the contents of song and dance performance, commodity fair, ethnic culture parade and so on.







### 彝族火把节

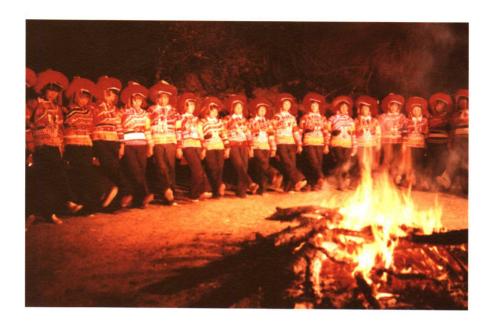
彝族火把节是楚雄彝族自治州最隆重盛大的传统 节日庆典,流传于楚雄州各县市的彝族村寨。

火把节又称"过大年",起源于星回节,历史悠久。史料中记载了"夷妇阿南"之说、"诸葛亮南征,父老举燎相迎"之说、"皮罗阁统一六诏,火烧松明楼"等有关火把节起源的不同故事,在民间也流传着许多关于火把节来历的传说,如民间传说《喜鹊姑娘》。

火把节节期为每年农历六月二十四至二十七日,节日期间,彝族各村寨都要举行隆重的祭祀活动,祭天地、祭火、祭祖先、驱邪除恶,祈求六畜兴旺、五谷丰登、家宅平安,体现了彝族人民尊重自然规律、追求幸福生活的美好愿望。节日期间,人们举行盛大的祭祀、祈福等活动。探亲访友,听老人唱古歌,并开展赛装、对歌、跳脚、摔跤、斗牛、磨担秋等文艺体育活动,内容十分丰富。楚雄州10县、市彝族聚居地区过火把节的方式各有不同特点,但主要内容相似。楚雄市比较注重火把节的

祭火神、祭庄稼神及除家秽的仪式;树苴乡要跳民间祭祀舞蹈十二兽舞,由12名青壮年男女模仿十二兽的习性动作,同时有农耕、栽种、收割、十二兽相生相克等内容,祈求来年风调雨顺、五谷丰登;双柏县境内罗武支系的彝族,火把节节期为5天;双柏县法脿小麦地冲一带的彝族地区要跳"老虎笙"舞;禄丰县高峰地区彝族从六月二十日就开始"迎火把",此后一连几天都是分户过节。火把节体系严整、形态完备,是宗教、祭祀、文艺、体育、社交和农产品交流的集中活动场所,凡具代表性的彝族歌舞在火把节期间都能得到最好展现。

楚雄彝族火把节群众基础非常广泛,覆盖楚雄州 所有彝族村寨,影响极广,是彝族人民与各民族交流 来往的主要活动之一,对促进民族团结有现实的社会 功能。随着时代的变迁和不同文化之间的交流互动以 及政府介入等外部环境的变化,火把节的影响范围日 益扩大,但是,火把节也出现传统观念及习俗淡化、 节庆活动城镇化、民俗活动商业化等变化趋势。



#### Torch Festival of Yi People

Torch Festival of Yi people is the most ceremonious traditional festival in Chuxiong Yi Autonomous Prefecture. It has been spread in the Yi villages of Chuxiong Prefecture.

With a long history, Torch Festival is also called "enjoying a good year", which was originated from "xinghuijie". Historical materials has recorded different stories about the origin of Torch Festival, such as "Ethnic woman Anan", "Zhugeliang conquering the south, local people holding torch to welcome him", "Burning Songminglou, Pi Luoge uniting six kingdoms". There are also some folk stories about the origin of Torch Festival, such as Magpie Girl.

The time of Torch Festival is June 24~27 according to lunar calendar. During this period, all villages will hold ceremonious activities and other art and sports activities. There are different characteristics of celebrating the Torch Festival in areas where Yi people live in compact communities in Chuxiong Prefecture, the main contents are similar.

Torch Festival has been very popular in Chuxiong Prefecture. Because of time change, the interaction among different cultures, and the intervention of government, the influence of Torch Festival has been expanded. But there are some negative tendencies of change, such as the weakening of traditional ideas and customs, the urbanization of celebrating festival, the custom activities turning to be business like.



### 景颇族目瑙纵歌

景颇语"目瑙纵歌"意为"欢聚歌舞",起源于古老的宗教活动,是景颇族最隆重的传统民族节日,流传于德宏傣族景颇族自治州陇川等县的景颇族聚居区。

目瑙纵歌的最主要活动内容就是跳目瑙纵歌舞, 举办前在舞场中心立起四根木柱,称为"目瑙示 栋",用来祭祀太阳神和指示舞蹈线路。传统的目瑙 纵歌有苏目瑙(招财庆丰收)、巴当目瑙(庆祝胜 利)、定栓目瑙(庆贺新居落成)、德如目瑙(出征 誓师)、亭热土目瑙(选址奠基)、瑙赛目瑙(娱乐 性活动)、肯然目瑙(结婚嫁娶)、亭然目瑙(结拜 交友)、克龙目瑙(欢迎宾客)、宫然目瑙(分别 离异)和朱目瑙(丧葬祭祀舞)等12种,内容十分丰 富,记载了景颇族战争、生产、生活、迁徙等历史和 宗教崇拜内容及其程序。目瑙纵歌舞队是由瑙双组、 瑙巴组和群众队伍组成。跳目瑙纵歌必须有专门的领 舞人,即"瑙双"、"瑙巴",有大型鼓队、乐队伴 奏。目瑙纵歌动作简单易学,节奏感强,以"顿步摆 肩"为基础动作, 韵律鲜明独特。主要靠长辈言传身 教, 年轻人耳濡目染, 代代相传, 有特定的传承人。

举行目瑙纵歌时,方圆百十里有上万人参加,男女老少都集中到目瑙场上尽情狂欢,气氛隆重热烈,极富民族感召力和民族凝聚力。目瑙纵歌因其规模大、历史悠久、民族文化韵味浓厚,1983年经德宏傣族景颇族自治州人大常委会讨论通过,被法定为德宏州的民族节日,每年农历正月十五日开始,节期4天。届时万人酣歌狂舞,景颇小伙长刀闪亮,景颇姑娘的银泡、彩帕、扇子飞舞,歌声响亮,舞姿多变,舞步有序,节奏鲜明,声势浩大,表现了大型集体舞蹈的极高水平。

目瑙纵歌集歌舞、绘画、雕刻、服饰、建筑工艺、宗教礼俗、民俗等活动为一体,渗透到景颇族社会生产生活各方面,是景颇族宗教信仰、音乐舞蹈、风俗礼仪、服饰工艺、精神风貌的集中展现,对研究景颇族历史文化有十分重要的意义。

目前,由于许多景颇族群众对本民族文化历史不够了解,导致传统的12种目瑙纵歌舞如今锐减到一两种,掌握龙头甩、龙尾摆等技巧并能担任"瑙双"的领舞人极少,传承人又很难培养,使传统目瑙纵歌的传承面临危机。

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#### Munaozongge Festival of Jingpo People

In Jingpo language, "munaozongge" means "happy gathering for song and dance". It is the most ceremonious traditional ethnic festival originated from ancient sacrifices. It has been spread in the areas where Jingpo people live in compact communities of Longchuan County, Dehong Dai-Jingpo Autonomous Prefecture.

The main content of *Munaozongge* Festival is to dance *munaozongge*. Before holding the festival, in the centre of the place for dancing, four pillars called "*munaoshidong*' will be set up. They are used to offer sacrifice to the god of the sun and show the route of dance. With rich content, traditional *munaozongge* includes 12 types, namely, *sumunao* (bring wealth and celebrate harvest), *badangmunao* (celebrate victory), *dingshuangmunao* (celebrating new building), *derumunao* (swear before go on expedition), *tingretumunao* (choosing site and laying a foundation), *kelongmunao* (welcome guests), *gongranmunao* (depart), *zhumunao* (dance of sacrifice on funeral) and so on. These have recounted Jingpo people's history of wars, production, life, and migration as well as content of sacrifice and its procedure.

Munaozongge has combined song, dance, painting, costume, architectural art, etiquette of religion, and customs into one. It has infiltrated into all aspects of Jingpo communities. It has been focusing on Jingpo

people's religious belief, music, dance, customs, etiquette, costume and spiritual outlook, so it has important meaning regarding research on history of Jingpo people.

At present, since many Jingpo people do not understand their own history and culture well, 12 traditional *munaozongge* have been sharply shrunk to one to two types. Very few people command the skills of "dragon head swinging", "dragon tail waving", and take the position of leading dancer. At the same time, it is hard to find people to inherit it. So the traditional *munaozongge* is in the peril of extinction.



### 独龙族卡雀哇节

独龙族卡雀哇节流传于怒江傈僳族自治州贡山独 龙族怒族自治县西部独龙江流域的独龙族村寨。

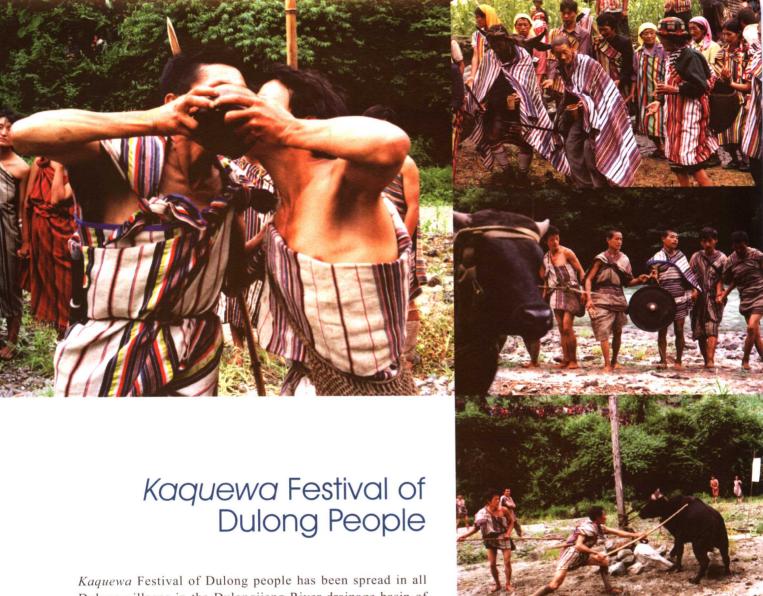
卡雀哇节是独龙族一年中唯一的节庆活动。独龙族信仰居于天上的神祇"格孟"和"拉",认为他们能保佑人们长寿,不被疾病夺去生命,不被滚石压死,不被树木砸死。所以,独龙族人每年都举行一次祭祀"格孟"和"拉"的"卡雀哇"节庆仪式,即祭天过年节。

卡雀哇节没有统一固定的时间,但一般都安排在独龙族传统历法的"投提龙"和"得日干龙"之间,即每年的12月至次年的1月之间举行,节期3-9天。节庆内容包括木刻传信、跳锅庄、射击猎物模型、火塘烧松叶求吉祥、喝木罗酒和剽牛等。各家族之间用木刻传信的方式相互邀请好友前来过节,木刻上刻有几道缺口就表示再过几天后就举行庆祝仪式,被邀者就按时间带上各种食物前往,互致祝贺。第一天宾主共饮水酒,相互对歌,晚上全村人聚在一起,围着篝火品尝食物,青年男女跳锅庄,

共庆年节。年节第二天,有些村寨还要举行射猎庆 典,铓锣齐鸣,人们围成圈边唱边舞,热闹非凡。 第三天各家在火塘中烧松叶,祈祷来年家人平安吉 祥。第四天全村人聚在一起喝木罗酒,唱歌跳舞直 至深夜。第五天,大家一起吃喝到太阳落山,卡雀 哇节结束。在整个节日活动中,最隆重的是剽牛祭 天活动。剽牛时,全村男女围成大圆圈将牛围在中 间,随着铓锣声有节奏地跳翻手舞。各村寨的节期 前后相续,居住于独龙江上游的村落最先揭开序 幕,由上游经中游至下游各村寨,依序进入节期, 整个独龙江流域的卡雀哇庆典前后相续一个月。 一般各村寨集体过节,有时也几个相邻的村寨一 起过。

卡雀哇节不仅承载了独龙族历史、文化、艺术的 传统风貌,其独特的传统历法亦是极富科学意义的文 化元素,有重要的历史学和民族学研究价值。卡雀哇 节保留着木刻传信的信息传播方式,是研究无文字民 族的社会组织制度的珍贵样本。





Kaquewa Festival of Dulong people has been spread in all Dulong villages in the Dulongjiang River drainage basin of Gongshan Dulong-Nu Autonomous County, Nujiang Lisu Autonomous Prefecture.

Kaquewa Festival is the only festival of Dulong people in one year. Dulong people believe in gods "Gemeng" and "La" in the heaven. People believe that these two gods will bless them to have long life expectancy, not to be killed by disease and rolling rock, neither by trees. So each year Dulong people will hold *Kaquewa* Festival to offer sacrifice to "Gemeng" and "La".

There is no fixed date for Kaquewa Festival, but usually it is celebrated from "toutilong" to "deriganlong" according to Dulong calendar. That means from December to January of the next year. The festival lasts 3-9 days. Contents of the festival include passing message with woodcut, dancing guozhuang, shooting models of prey, burning pine needles in pit for good luck, drinking Muluo wine, bull butchering and so on.

*Kaquewa* Festival has inherited Dulong people's traditional forms of history, culture and art. Containing scientific cultural elements, its unique calendar has important value in the research of history and ethnology.

*Kaquewa* Festival has preserved the passage of message through woodcut, which is a precious sample for the research on ethnic groups without character.

### 怒族仙女节

怒族仙女节又称鲜花节,流传于怒江傈僳族自治 州贡山独龙族怒族自治县丙中洛乡的怒族聚居区。

仙女节每年农历三月十五日开始,共延续三天。 节庆活动包括祭祀仙女洞并迎接圣水、歌舞祈福、体 育竞技三项主要活动。仙女节每年参与者达数千人, 人人穿上节日盛装,带着祭祀品、牲礼、酒,从周围 村寨会聚到仙女洞前,由普化寺的喇嘛击鼓诵经,众 人叩头献礼,奉献鲜花、种子、酒等。传说洞内由阿 茸化作的钟乳石会流出仙乳即"圣水",由青年女 子进洞接圣水,然后众人共饮,载歌载舞,通宵达 旦, 祈求仙女、山神保佑安康幸福、五谷丰登、六 畜兴旺。同时, 还开展射弩、赛跑、扳腕等民族体 育活动。

仙女节是怒族最盛大的传统节日,蕴涵着丰富的怒族文化,怒族的民间舞蹈、传说故事、音乐等在节日里得到保存和展示。其节庆活动辐射到丙中洛乡一带的所有怒族村寨,群众基础广泛,体现出自然信仰、生殖信仰观念,带有藏传佛教影响的特征,对研究怒族历史文化变迁和民族精神有较高价值。怒族是我国人口较少民族之一,传统文化极易受到外界因素的影响,仙女节的传承就曾一度中断,直到改革开放以后才得以恢复。目前,仙女节所蕴涵的怒族传统文化依然面临外来文化的剧烈冲击。



# Fairy Maiden Festival of Nu People

Fairy Maiden Festival of Nu people is also called "fresh flower festival", which has been spread in the areas where Nu people live in compact communities of Gongshan Dulong-Nu Autonomous County, Nujiang Lisu Autonomous Prefecture.

Fairy Maiden Festival is held mainly in commemoration of fairy maiden Arong in legend. It is said that Nu people offered sacrifice to her on March 15 of lunar calendar, the next year after she died. "Yudi", the fourth part of Zhen



gjicaoputongyanbianzhi, recorded that "In Bingzhongluo, on the top of Dala Mountain, there is a fathomless cave called fairy cave. In the cave there are nutritious white bird's nests, but they are not easy to pick. On March 15 of each year, local people will bring food and wine with them to worship the mountain. They will stay around the cave in the open air overnight, and then return together the next day. The first person holds a cloth banner, the second one beats a *gong*. They sing and drink along the way home. They will continue the happy gathering at home."

Beginning on March 15 of lunar calendar, the festival lasts three days. The activities include offering sacrifice to Fairy Maiden Cave and greeting sacred water, singing and dancing for blessing, and sports match. Fairy Maiden Festival is the most ceremonious festival of Nu people. The festival contains rich Nu culture. It has demonstrated and preserved folk dance, story and music of Nu people. It has also demonstrated the belief in nature and belief in reproduction, which has the characteristics of Tibetan Buddhism. The festival has important value in the research of Nu people's history, culture and national spirit. At present, traditional culture within Fairy Maiden Festival has been vehemently shocked by external culture.

### 傈僳族刀杆节

傈僳族刀杆节是居住在怒江傈僳族自治州泸水县 境内傈僳族的传统节日。

相传明代外族入侵云南边疆,朝延派出兵部尚书王骥带兵前往御敌。王骥与当地傈僳族人民团结战斗,很快驱逐了入侵者。后来王骥被奸臣害死。为了纪念王骥的丰功伟绩,祈祷和祭奠为保卫边疆英勇献身的勇士们的灵魂,傈僳族人民就举行"上刀山、下火海"活动,并把每年的正月十五定为"刀杆节"。

"上刀山,下火海"是刀杆节的主要习俗表演活动,再现了山地民族翻山越岭的生活经历,以及攀

藤负葛的艰苦精神和技能。用松树做刀杆,以铁制长 刀做刀梯,用皱纸做花,花棒用竹片制成。"上刀 山,下火海"时,用牛皮鼓、锣、钗、唢呐等乐器在 刀杆下演奏。从点花、点刀、耍刀、扎刀、迎花、设 坛、祭刀杆、竖杆、祭龙、上刀、拆刀到下火海,均 有一套严格的程序和祭祀仪式。刀杆为两棵松树,俗 称金柱、银柱或公柱、母柱,分别代表逝者和生者。 上扎锋利的长刀36把,代表一年365天天天平安,用 五色纸做成的纸花扎在刀梯两旁。刀杆扎好后, 香诵 (巫师)口中念念有词,在鼓乐声中进行刀舞表演。 刀舞结束后,在唢呐及锣鼓声中,上刀人将双手握住 刀口,赤脚踩在刀刃上,一级一级向上攀登,当顺利 通过三道剪刀口到达顶端时,上刀人打开天锁,取出 五谷、钱币、米粑、鲜花撒向沸腾的人群,并将彩门 上的红绸带披在自己身上,唱起古老的祈祷歌,唱完 后,又依次从刀杆上下来。下刀杆后又赤足踏入通红 炽热的炭火中, 并用舌尖舔烧得通红的犁头, 用牙去 咬烧红的铁链, 展现了傈僳族人民不怕艰险的民族精 神和高超的表演技能。

"上刀山、下火海"过去在傈僳族、彝族聚居地区广有分布,由于老艺人的不断去世,在怒江州曾一度失传,近年来得以恢复,主要分布在泸水县鲁掌镇鲁掌村、鲁祖村和洛玛村。"上刀山、下火海"一般是家庭内递传或隔代传承,现鲁掌镇"上刀山、下火海"的传人已历四代。目前,已组建泸峰民间艺术团和鲁祖民族民间绝技展演团,专门从事"上刀山,下火海"的表演活动。

#### Sword-Pole Festival of Lisu People

Sword-Pole Festival is the traditional festival of Lisu people living in Lushui County, Nujiang Lisu Autonomous Prefecture.

It is said that in Ming Dynasty, foreigners invaded border areas of Yunnan. So the royal government sent Wang Ji, the minister of the Ministry of War to defend enemies. Fighting together with Lisu people, the invaders were soon driven off. Later, Wang Ji was persecuted to death by treacherous court officials. In order to commemorate Wang Ji for his tremendous achievements, as well as pray for and hold a memorial ceremony for those brave soldiers, Lisu people hold the activity of "climbing the sword mountain, tramping the fire sea". They set January 15 of each year as Sword-Pole Festival.

"Climbing the sword mountain and tramping the fire sea" is the major custom performance on Sword-Pole Festival. It has reflected the ethnic group's experience of crossing mountains after mountains, the skills and spirit of climbing up by pulling the creepers.

In the past, "climbing the sword mountain and tramping the fire sea" had been widely distributed in the areas where Lisu people and Yi people live in compact communities. Because old artists continuously passed away, it was once failed to be handed down from past generation. But now it has been revived. "Climbing the sword mountain and tramping the fire sea" is usually passed on to the third generation. Now in Luzhang Village, Luzhang Town, the persons who have inherited "climbing the sword mountain and tramping the fire sea" are of the fourth generation. Lufeng Folk Art Ensemble and Luzu Ethnic and Folk Unique Skills Troupe have been set up to engage in the performance of "climbing the sword mountain and tramping the fire sea".





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### 白族绕三灵

大理白族绕三灵,白语称为"观上览"(直译为"逛山林"),流传于大理白族自治州苍山洱海地区的白族村寨,迄今已有1000多年历史。

绕三灵是大理白族民间重大的风俗性文化节日之一,起源于南诏,最初是白族古代宗教祭祀的一种仪式。"三灵"是指洱海西岸三个神灵象征,是白族本主崇拜的几位重要本主和传入大理地区的佛教神祇,供奉它们的庙宇分别称为"佛都"(大理崇圣寺)、"神都"(大理庆洞村段宗榜本主庙)和"仙都"(河矣城村段赤诚的洱河神祠)。绕三灵来历有不同传说,较为普遍的一说是大理七十一村村民代表"本主"来朝拜"神都"的中央本主,祈求丰年而举行的一种仪式。据《滇中琐记》载:"大理有绕三灵会,每岁季春下浣,男妇咸集,殆千万人,十百各为群,群各有巫觋领之,相传起于南诏,数千百年不能禁

止。盖惑于巫言、祈子嗣、禳灾病。" "绕",是载 歌载舞行进的意思。

随着社会发展,现在的绕三灵已逐渐演变为白族祭祀本主与娱乐郊游活动相结合的民族盛会。每年农历四月二十三至二十五日,洱海四周白族村寨的男女老幼,由经过乔装打扮的一对歌手领队,边唱边舞,开始了绕三灵活动。队伍从大理崇圣寺(佛都)出发,沿苍山麓"绕"到喜洲庆洞的圣源寺(神都),白天在圣源寺进行祈年等宗教活动,夜晚便在圣源寺附近的田野、树林中歌舞狂欢。第二天从庆洞出发,到达洱海边河矣城村的金圭寺(仙都),祭"洱河灵帝",夜晚依然歌舞达旦,以歌舞娱神、娱人。第三天沿洱海西畔往南回走,回到大理崇圣寺附近的马久邑村、祈求本主庇佑,活动才告结束。

绕三灵期间,成千上万人参加,男女老少同歌共舞,白族调、大本曲、祭祀调、三弦、唢呐曲不绝于耳,金钱鼓、霸王鞭此起彼伏,各种艺术形式的表演均涵盖其中。绕三灵传承历史久远,群众基础深厚,活动规模庞大,巡祭空间广阔,参与者态度虔诚,体现出白族在文化上的包容吸纳能力和创新精神,对增强文化认同感和白族凝聚力有很强的现实作用,是白族文化有标志意义的象征符号之一,有很高的历史、科学和艺术价值。其宗教色彩日益淡薄,文化活动的内容日趋丰富多彩,已经成为白族人民的春游和社交活动的节日。

#### Raosanling of Bai People

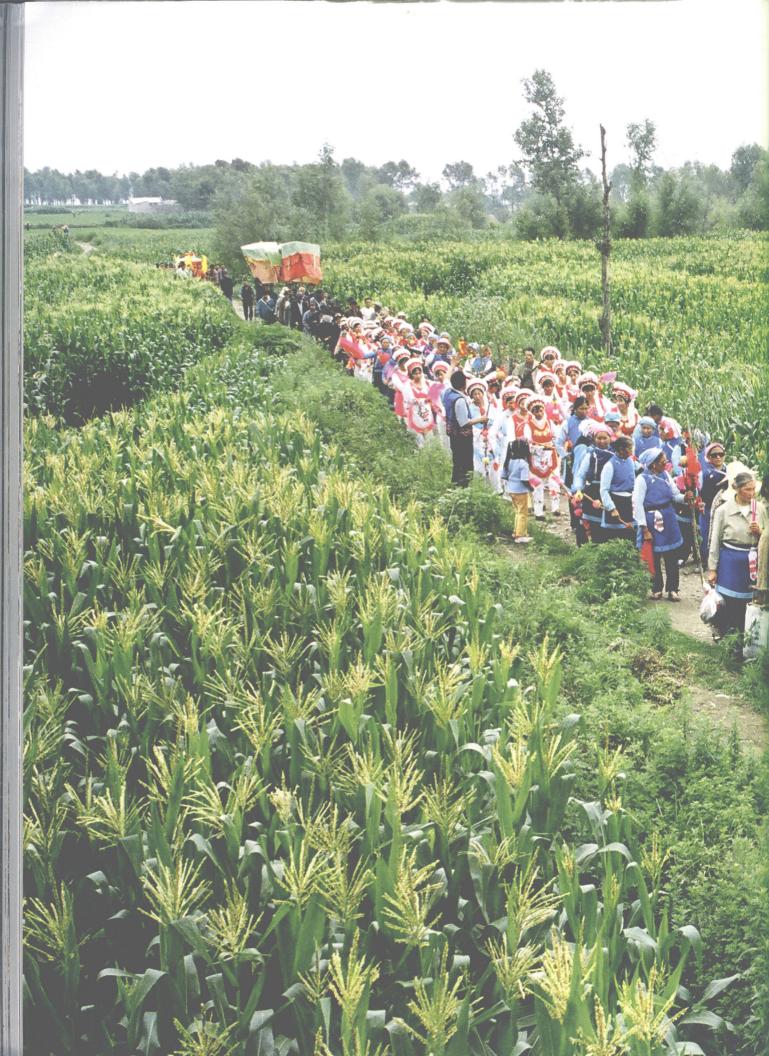
Raosanling of Bai people is called "guanshanglan" in Bai language. With a history of over 1000 years, it has been spread in all Bai villages along Erhai Lake and Canshan Mountain.

Originated from Nanzhao Kingdom, *Raosanling* is one of the important festivals of custom and culture for Bai people in Dali. Initially it was an ancient ceremony rite offering sacrifices to gods and ancestors. "Sanling" are the symbols of three deities of west bank of Erhai Lake. They are several "Benzhu" (patron god) and several Buddhist gods spread from outside, who are worshipped by Bai people. The temples where they are enshrined and worshipped are respectively called "capital of Buddha" (Chongsheng Temple in Dali), "capital of god" (Qingdong Duan Zongbang the Patron God Temple in Dali) and "capital of immortal" (Duan Chicheng Erhe Memorial Temple in Heyicheng Village). There are deferent stories about the origin of *Raosanling*, but the most popular one is that it is a rite in which the villagers of the seventy-

one villages of Dali represent their Benzhu to worship the central Benzhu in "capital of god", so as to pray for harvest.

As the development of society, now Raosanling has turned out to be a Bai people's ceremonious gathering, which combines sports and culture activities as well as excursion. Each year on April 23-25 of lunar calendar, leading by a couple of singers who have dressed up, Bai people living in the villages around Erhai Lake sing and dance, begin their Raosanling. During this period of time, hundreds and thousands of people participate in it. With various art performances, one can hear baizudiao tune, dabengu, tune of sacrifice and so on. As one of the symbolic signs of Bai culture, it has the effect of enhancing cultural identity and national cohesion. It has high value of history, science and art. Its religious content has been diluted. With increasing cultural activities, it has become a festival of Bai people for spring excursion and social activities.







# 苗族服饰制作技艺

苗族服饰制作工艺流传于保山市昌宁县耉街乡打平、土皮太村等苗族村寨。 打平、土皮太的苗族服饰原料一般采用自植、自纺、自染的火麻土布。苗族 妇女种出火麻后,把剥出的麻丝用手摇机纺成线,在土布机上织成布,然后依据 各自的喜好和想象,在麻布缝制成的衣裙上缝绣各种图案。

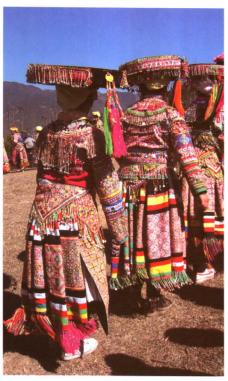
制作服饰是苗族女子一生中的大事,每个苗族女子到了七八岁就跟着母亲学习织布和刺绣,从小就练就了一双挑花绣朵的巧手。待嫁的姑娘要自己精心刺绣一套新婚礼服,这套礼服在结婚时要穿戴,婚后则妥善保存至去世时用作寿衣。可以说,苗族服饰也是苗族婚丧文化的一种表现符号。苗族女子服饰分为盛装、二等盛装和便装三类,一套完整的女子盛装包括包头、上衣、披肩、围腰、腰带、短褶裙等大小18件套,被称作"十八一朵花"。用色大胆是昌宁苗族服饰的显著特点,以红、黄、橙为主色调,辅以其他颜色,整体色泽十分艳丽。精湛的手工刺绣工艺也是苗族服饰的特征之一,通过各种各样的刺绣纹样组合,记录苗族祖先的迁徙历史,可以说苗族服饰就是穿在身上的历史。纹样图案丰盈对称,以几何写实为主,人物动物写意相对较少。蝴蝶和花朵代表曾经拥有的自由幸福生活,彩色线条代表河流、山路,回环式的方形纹、几何纹、云纹、水纹、纹、菱形纹等是过去的村庄和田地等,表示不忘祖辈迁徙和耕耘的历史。此外,苗族女子还用彩珠和银铃装饰在包头、袖口和围腰边上,珠铃悦耳,充满动感和韵味。男子服饰比较简单,一般由青布上衣、简裤和白色麻布腰带组成,披肩上同样装饰着彩珠和银铃,青布衣上也刺绣着艳丽的花朵。

昌宁苗族服饰工艺是随着苗族迁徙历史逐渐演变形成的,有着独特的历史文化意蕴,并伴随着服饰工艺产生出一些民歌曲调,如种麻调、纺织调、刺绣调等,集中反映了苗族的价值观和审美意识。苗族妇女既是苗族服饰的生产者,又是苗族服饰文化的传承人。由于昌宁苗族偏处一隅,传统服饰文化得到较完整保护的同时,广泛传播又受到限制,没有形成一定的生产规模,有的工艺正在逐渐失传。











#### Craft of Making Miao Costumes

Craft of making Miao costumes has been spread in some Miao villages, such as Daping Village and Tupitai Village of Goujie Township, Changning County, Baoshan City, Yunnan Province.

In the two villages, the raw material is usually hemp fabrics grown, spun and dyed by villagers. Fibers are stripping from hemp grown by Miao women, spinning into hemp threads by hands, and then weaving into cloth with local weaver. On the costumes made of hemp cloth, various patterns are embroidered up to interests and imagination.

In Miao women's life, making costumes is a large event. They begin to learn weaving and embroidery from their mothers at the age of 7-8. Before marriage, a girl will make exquisite wedding gown to wear on wedding ceremony. After wedding, the gown will be kept and worn as burial clothes when passing away. So, it can be said that Miao costumes are a symbol of Miao culture of wedding and funeral.

Craft of making costumes in Changning has been developed in the process of migration. It contains unique historical and cultural connotation. Accompanied by the craft, some folk songs have been produced, such as hemp growing tone, weaving tone, and embroidery tone, which embody a concentrated reflection of Miao people's values and aesthetic consciousness. Miao women are both the producers and the people to pass on culture of Miao costumes. Since isolated, Miao culture of costumes has been completely preserved. Without scale production, some of the crafts are being gradually lost.





# 云南省 第一批非物质文化遗产保护名录

The First Group of Masterpieces of Intangible Cultural Heritages of Yunnan Province



### 测局准言又是以通过

# Ethnic Groups' Languages and Charles : in Peril of Extinction (3 beauty)

**漆绷文(耿马傣族佤族自治县)** 

Daibeng Character, Gengma Dai-Wa Autonomous County

独龙族语言(贡山独龙族怒族自治县)

Language of Dulong People, Gongshan Dulong-Nu Autonomous County

怒族"若柔"语言(怒江傈僳族自治州)

"Ruorou" Language of Nu People, Nujiang Lisu Autonomous Prefecture

# 傣绷文

傣绷文是居住在耿马傣族佤族自治县孟定镇的傣族(傣德人)使用的文字。孟定镇共有2.57万傣族(其中"傣楞"1.3万人、"傣德"1.27万人)。此外,该县勐简乡还有傣德1000多人,语言、生活习俗等与孟定傣德完全一样。

相传500~600年前,孟定坝的傣德人从勐皎大规模集体迁徙到了孟定坝,看到这里坝子又宽又平、物产丰富,便定居下来。这些人自称为傣德,人们习惯称他们为水傣。若干年后约公元1465年(傣历827年)前后,由于爆发瘟疫及不断发生其他灾害,信奉南传上座部佛教的傣德人认为是他们离佛太远了,得不到佛的保佑,于是派人到缅甸仰光去拜佛,求佛保佑。后来,仰光缅寺派了一个佛号为"坦玛"的大佛爷来到孟定,傣德人一起动手,在南京章建起了第一座摆朵教派缅寺。从此

傣德人有了念经求佛、消灾免难和寄托心灵的去处。"坦玛"大佛爷从缅甸带来了一些经书,大 多是用傣绷文书写的,于是傣绷文便在孟定一带 开始流行。

傣绷文与缅文相似,缅甸北掸邦也使用此文字,有19个声母和70多个韵母,书写笔划大多呈圆形。为了让傣族人民都受到国民教育,当地政府从20世纪80年代起就开始对傣绷文进行挖掘研究,举办夜校、扫盲班,实施傣语、汉语相结合的双语教学,有效地促进了傣绷文的普及。加上多年来形成的男子进缅寺当和尚学傣绷文的传统习惯,使得孟定掌握傣绷文的人数有所增加,不管是傣德还是傣楞,男女老少都懂一点傣绷文,居住在孟定坝的近3万傣族,懂傣绷文的估计不少于2万人。

#### ත්රිතා 5 වේ අතාලෙ

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ပုံရခဲ့သိမင်းရှီး မီးစုံးပုံစ်သုံ တစ္စုခင်ခဲ့ခေါ် ဃလူးခဲ စေရါ လျံခရီတသရေးတြရှီး အုံမီ ရွှစ် ယုခန့်ဘုန်း ထုပ်နှစ် လိန်းလေင်း ထုပ်းရှစ်း မင်းမျုစ်းခုခဲ့လုင် စွင်စုင် ရှင်းရှင်း ခင်း ထုံးတျံရှခေါ် ပိခါတခါအဲအေးကေး ယင်းလွှဲမျိုးယေး ခရေ လေးလင်, စူပြုစော်းသင်, သော်စေးမြင်ချင်သျှင်လုံတာခသိ ချုစ်အိုင်တစရိယဝှီး

ထလူးမရီး မီးက်ွန်တီးခုံခန့်ပုခန့်ပု ခန့်းရ လစ်ခုခန်ပုု ခန့် နိုင်ပျေးခုစ် ခုနိုင် ပုုရာခလေီ အားလုုခင်းထွန်ချုံး များမီး ခန့်းခင်း ခန့်းရခင် တခန် ဂျတယုလုံး တုလုံး စော် မစ် ခုစ် တခန် ထိုစီပိခန်းဟုစ်စစ်ယူ လူပွင်းတသွင်းမာ မျင်းမခန့်ကို ထခန် ထော် အီင်တရော်တော်- လိုးလျှံ မီးစာရှင့် မုခန်းမြတ် သိလိုဝတ်ထဲခြေ , ၄င်းရလော်, သော် စော်မြီး အရီးချုံး စီးမျေး စစ်ထိုဂ်မိုစ်းလံအစ်များ တစ်းလံအိင်ပိုင် ဈားလုုံးများတြော် ယဝံ့၊

လွင်အခင်လစ်နှေခြီး ထံခအန်ခေါ်ပဲလတ် ဝလတ်လီဝ ု ပုစ်သျက်ရုံး ထင်များထံဝု ခင်ချတေ်မြစ်လိစ်ခန့် ထစ် နေခြစ်းလုင် ပုင်ကွ်တုစ်းခန့်၊ ဗော်းရခင် တခင်ချခရုမြူ ခနိုင် စေရှိ နှင်လစ်မစ်ရှစ် ခန့်းတုစ်အတတ်ပိုင်လျ တီလစ် ဗုစ်ယာ ထုံးလထ်ပြမိုင်ဆွင် ခင်လွင်ရစ်တော် အသရေ မီးဝှဲခန်းလိုမီး နာလူခရီးသံပိုင်လွှဲခေန့်။

သူထိႏတိဂ္ဂထိမျး အချုံဖော်းရီး ခြံခန့်၊ဂိုဂ် က ယင်္ဂချ မိထိ ချေလဝ်ဂေါ် လိုခင်သို့ လို့ရေါ် အဲ့လု ခွဲရှတော် တော် ကင်

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#### Daibeng Character

Daibeng character has been used by Daide people of Dai People, who are living in Mengding Town, Gengma Dai-Wa Autonomous County. There are 20.57 thousand Dai people living in Mengding Town, among them, 13 thousand are Daileng people, and 12.7 thousand are Daide people. There are more than 1,000 Daide people living in Mengjian as well, whose language and customs are identical to Daide people living in Mengding.

It is said that about 500~600 years ago, Daide people now living in Mengding Basin used to live in Mengjiao, they began large scale migration and eventually reached Mengding Basin and settled there. About in 1465(827 of Dai calendar), believing in Hinayana, Daide people thought they lived too far away from Buddha for blessing and protection, so a monk was invited to Mengding from Myanmar. The monk brought with him some scriptures written in daibeng character, so daibeng character began to spread in Mengding.

daibeng character is similar to Burmese, the

former is also used in the north of Myanmar. There are 19 initial consonants and more than 70 compound vowels of *daibeng* character, with most of strokes in circular form. With the efforts of local government as well as the custom of adult men serving in the temple as monk and learning *daibeng* character, the number of people understanding it has been increasing. Consequently, it is in peril of extinction.

ఎలు క్రిగాను అడిని ఇస్పులులు ఆ ఉంది. మధిగుయ్దులి దేసి ప్రాబ్బులు అమి ఆ శల్యు యు అణిపి ఎలు మరులు మధిగా మాయి నా ద్వి దేశాలు అమి లా అందు మాయి నా ద్వి కా ముందులు మాయి కా మాయి.

# 独龙族语言

独龙族分布在怒江傈僳族自治州贡山独龙族怒族自治县,史称为"俅"、"俅扒"、"洛"、"曲洛"等,自称"独龙"或"独龙阿昌"。新中国建立后定名为独龙族。

独龙语属汉藏语系藏缅语族,语支未定。独龙语共有两种方言,一是独龙江的独龙方言,二是怒江丙中洛的怒族独龙语怒江方言,这两种方言有一定的差别,但能相互通话。独龙族历史上无文字,他们以刻木结绳方式记录事情和传递信息。20世纪50年代初,缅甸目旺人白吉斗·蒂其枯和外国传教士莫尔斯创制了一种以日旺氏族的口语为语音特点的拉丁文拼音文字,命名为"日旺文"。20世纪80年代初,在当地政府领导下,云南省少数民族语文指导工作委员会派龙乘云先生协助贡山文化馆的独龙族干部木里门·约翰,一起创制独龙文字。他们在日旺文的基础上,结合独龙语言使用的实际情况,以独龙江方言为基础,草拟了一套独龙语拼音方案。1983年12月,方案在昆明召开的省民语委第二次全委(扩大)会议上讨论通过,开始试行。

独龙语文字有45个声母,其中20个单辅音声母,11个复辅音声母,6个腭化辅音声母,8个圆唇化辅音声母和1个辅音尾;有72个韵母,其中单元音6个,复合元音音韵5个,带辅音韵尾的韵母61个。

独龙语拼音方案于20世纪80年代初期试推广以来,广受独龙族干部群众欢迎,主要通行于独龙江两岸,在两中洛小查腊(少部分)群众之间进行沟通及交流。但由于贡山是贫困县,严重缺少经费,在很大程度上限制了独龙文的推行工作,没能在群众中广泛推广。







### Language of Dulong People

Exclusively living in Gongshan Dulong-Nu Autonomous County, Yunnan Province, Dulong people used to be called "Qiu", "Qiuba", "Luo", "Quluo" and so on. They called themselves as "Dulong" or "Dulong Achang". After the foundation of the People's Republic of China, the name has been determined as Dulong people.

Dulong language belongs to Tibeto-Burman branch of Sino-Tibetan family of languages. There are two vernaculars of Dulong language, one is Dulong vernacular in Dulongjiang, and the other is Nujiang vernacular of Nu people in Bingzhongluo, Nujiang. Though there are some differences between the two vernaculars, dialogue between them can be carried out. They noted down events and sent message through knotting rope and carving log. In the early of 1980s, under the leadership of local government, on the basis of riwang character, vernacular of Dulongjiang and its practical usage, a set of phonetic transcription of Dulong language had been drafted by Long Chengyun, appointed by Yunnan Provincial People Language Committee, and Mulimen John, a cadre from Gongshan Culture Center. In December 1983, it was discussed and passed to be put into trial use by Yunnan Provincial People Language Committee's Second Plenary Session (expanded) held in Kunming.

Since its popularizing in the early of 1980s, phonetic transcription of Dulong language has been warmly received by Dulong people. It has been mainly spread along the banks of Dulongjiang River, and is used by people for communication in Xiaochala (some areas of it), Bingzhongluo. The popularization of Dulong character has been largely hindered as Gongshan County is poverty-stricken, and is seriously in need of funds.

### 怒族"若柔"语言

怒族主要居住在云南怒江两岸的丙中洛至普拉底地区,由4个支系组成, 贡山独龙族怒族自治县的怒族自称"阿龙"。据不完全统计,贡山的"阿龙" 主要有生恰、占苏、困欠、伊苏、气敢、滚拉、勒包、本东、贡马、南木大东 等20多个氏族。

怒族先民没有文字,汉文史籍中对怒族的记载也极少。怒语属汉藏语系藏缅语族,从语支上看,由于怒族的族源复杂,加之历史上受交通等方面的因素制约,各支系间语言不通。迄今为止,语言学界还未能对怒语的支属进行明确的划分。由于与其他民族杂居,怒族通常也会说傈僳语、独龙语、汉语、藏语、勒墨语及纳西语等的一个语种或数个语种,有的人能掌握四五种语言。

贡山独龙族和怒族使用的语言基本一致,但又存在着一定的差异。据《怒族简史》(国家民委民族问题五种丛书编委会编辑,云南人民出版社,1987年)载,贡山怒语与独龙语完全可以通话,词汇方面根据对459个词的比较,其中语音词义全同的约占40%,词义相同语音接近的约占33.3%,其余约有26%的不同词,但都有显著的对应规律。从语法上看,怒语与独龙语基本相同,有以下几个显著特点:有15个复辅音:pl、bl、ml、tl、dl、kl、gl、pt、bt、mt、tt、dt、kt、gt、xt;辅音分清浊;吐气很不发达;元音分长短;辅音韵尾多至8个即m-n-r-l-p-t-k-g;元音韵尾部却少至1个-I;有高、低两个声调;语序是"主语+宾语+动词",如:"我酒喝","你什么干?";动词有表示人称、数、陈述、命令、使动的形态变化,表示疑问的方法多用疑问代词;与不同的名词配合,有各种不同的量词如:gip个,指人;meij个,指物。

贡山怒语与福贡怒语、独龙语部分能通话,语法也基本一致。根据专家们对459个怒语及独龙语的词汇的比较,其中语音词义全同的词约占10%,词义相同、语音相近的约占25%,部分能通话。福贡怒语与独龙语的语法现象大体一致,但词汇差别较大,两种语言间不能沟通。怒族语言传承方式为父母传子女,传承情况良好。

怒族语言在怒江两岸传承情况好,流传地较广,98%的当地怒族群众都能 很流利地讲怒族语言。



#### Ruorou Language of Nu People

Consists of four branches, Nu people mainly inhabits from Bingzhongluo to Puladi along the banks of Nujiang River in Yunnan Province. Nu people of Gongshan Dulong-Nu Autonomous County call themselves "Along". According to incomplete statistics, Along of Gongshan mainly consists of more than 20 clans including Shengqia, Zhansu, Kunqian, Yisu, Qigan, Gunla, Lebao, Bendong, Gongma, Nanmudadong and so on.

The ancestors of Nu people had no character. The historical records in Han language contained less of them either. Language of Nu people belongs to Tibeto-Burman branch of Sino-Tibetan family of languages. As the origin of Nu people is complex, as well as inconvenient traffic in the

past, the languages of the branches of Nu people can't be communicated with one another. Up to now, the circles of linguistics have not yet been able to distinctly classify branches of language of Nu people. Since inhabiting together with other nationalities in the same area, Nu people usually are able to speak one or more languages of Lisu language, Dulong language, Chinese, Zang language, Lemo language and Naxi language, some of them command up to 4 or 5 languages.

Basically, languages of Dulong people and Nu people are similar, but there are some differences. Part of Nu language of Gongshan can communicate with Nu language and Dulong language of Fugong. Their grammar phenomena are basically identical. Language of Nu people has been passed on well along the banks of Nujiang River and widely spread. 98% of local Nu people are able to speak the language of Nu people fluently.



## 口述文学(12项) Oral Literature (12 items

阿昌族史诗《遮帕麻和遮咪麻》(梁河县)\* Epic of Achang People: Zhepama and Zhemima, Lianghe County

拉祜族史诗《牡帕密帕》(澜沧拉祜族自治县)\*
Epic of Lahu People: Mupamipa, Lancang Lahu Autonomous County

哈尼族歌谣四季生产调(红河哈尼族彝族自治州)\*
Ballad of Hani People: Tune of Farming in Four Seasons, Honghe Hani-Yi
Autonomous Prefecture

彝族叙事长诗《阿诗玛》(石林彝族自治县)\*
Narrative Poem of Yi People: Ashima, Shilin Yi Autonomous County

民间歌谣《阳温暾小引》(腾冲县) Folk Ballad: Vangwentunxiaoyin, Tengchong County

傣族叙事长诗《朗娥与桑洛》(新平彝族傣族自治县) Narrative Poem of Dai People: Lange and Sangluo, Xinping Vi-Dai Autonomous County

拉祜族史诗《根古》(澜沧拉祜族自治县) Epic of Lahu People: Genggu, Lancang Lahu Autonomous County

彝族史诗《阿鲁举热》(楚雄彝族自治州) Epic of Yi People: Alujure, Chuxiong Yi Autonomous Prefecture

> 彝族史诗《查姆》(双柏县) Epic of Yi People: Chamu, Shuangbai County

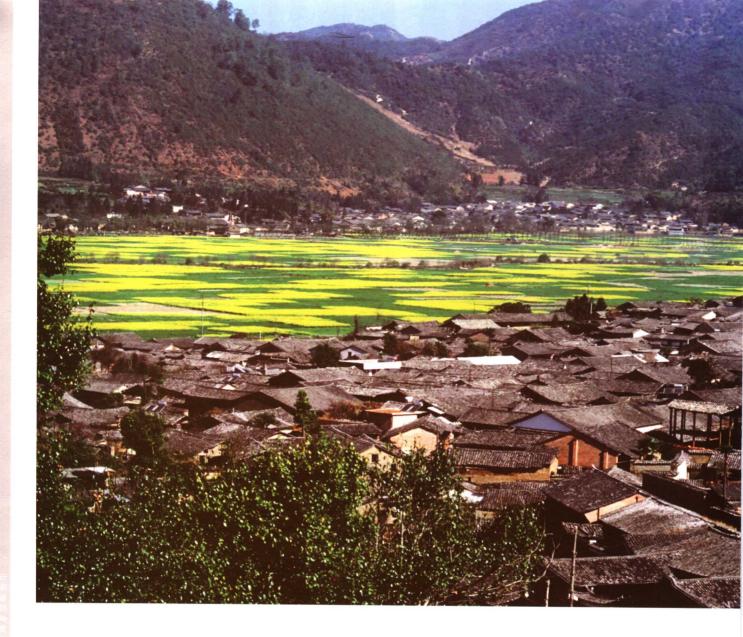
佤族神话《司岗里》(沧源佤族自治县) Myth of Wa People: Sigangli, Cangyuan Wa Autonomous County

苗族叙事长诗《昭蒡俭和高帕施》(昆明市) Narrative Poem of Miao People: Zhaobangjian and Gaopashi, Kunming City

傈僳族叙事长诗《阔时目刮》(盈江县) Narrative Poem of Lisu People: Kuoshimugua, Vingjiang County

注: \*为第一批国家级非物质文化遗产名录云南项目





# 民间歌谣《阳温暾小引》

民谣《阳温暾小引》又名《吹烟调》,约成于 清道光年间,流传于腾冲县和顺镇一带。和顺古名 阳温暾, 地处腾冲通往缅甸的交通要冲, 是有名的 侨乡。旅居国外的和顺人在外拼搏奋斗,企盼落叶 归根,对故土有着十分深厚的感情。《阳温暾小 引》是后人实录当年滇西边地男人在家乡成长、出 国谋生的种种经历,用村言俚语、半文半白等写成 的歌谣,是当时滇西人到东南亚谋生的一部"出国 必读"指南,也是一部用于告诫乡人的劝世歌谣。

《阳温暾小引》开头是《西江月》一阕, 末尾 有古体诗一首,中间有"五更鼓"散曲20行,正 文共790句,为"三、三、四"10字一句,竖行编 排。歌谣内容庞杂,从中华历史到二十四孝;从 母亲养育儿女的操劳, 到儿子长大后为什么要走 出家门到外国谋生; 从出国路上碰到的各种危险灾 难,到腾冲人葬身异国他乡的孤坟荒冢;以及到缅 甸之后如何"找一个门头"落脚,如何学做生意, 如何发财,发财后何时回家结婚生子,以及几个兄 弟如何分工出门,到回家探亲如何给乡里人带礼物 等一应俱全。《小引》也描写了当时缅甸的一些人 情世态,用较大篇幅描述出门人要特别注意的"九 戒",如戒赌、戒嫖、戒吹(鸦片)、戒懒等,把 每一戒的诱人之处和惨痛后果都写得淋漓尽致。此 外,还写了腾冲在家的女人应该如何做人等。

《阳温暾小引》勾画出一幅清朝末年云南 怒江以西"清明上河图"似的风俗画卷,对研 究地方商贸史、侨史和民风民俗等有重要价 值。目前,在和顺民间还散落着一些绵纸毛笔 繁体手抄本,但破损较严重,民间已无人能完 整说唱。



#### Folk Ballad: Yangwentunxiaoyin

Folk ballad Yangwentunxiaoyin, also called Chuiyandiao, was composed around the period under the reign of Emperor Daoguang of the Qing Dynasty. It has been spread around the area of Heshun Town, Tengchong County. With ancient name Yangwentun, Heshun Town is located at vital communication line from Tengchong to Myanmar. Heshun is one of the famous hometowns of overseas Chinese. With deep feelings toward their hometown, overseas Heshun people worked very hard and hoped one day they would revert to their origin. Yangwentunxiaoyin is a faithful record written by the later generation, which recounts how these men of border area in the west of Yunnan Province grew up in hometown and made a living in other countries. It is a ballad written in slang, half literary and half vernacular, dialect together with Chinese. It was "required readings" for the people lived in the west of Yunnan Province to make a living in Southeast Asia. It was also an advising ballad easy to be popular to warn people.

The beginning of *Yangwentunxiaoyin* is a stanza of western river moon, at the end there is a poem of ancient style, in the middle there are 20 lines of "wugenggu" non-dramatic song. The main contains 790 sentences edited in vertical lines. The contents of the ballad are multifarious and disorderly, from history, filial piety, making a living in other countries and so on. It also describes the respectabilities of social life in Myanmar at that time.

Since it describes a picture of social life and customs of the areas in the west of Nujiang, *Yangwentunxiaoyin* has important value in the research of history of local trade, overseas Chinese and folk customs. At present, there are still some copies written with brush on tissue paper in possession of local people. But these copies are seriously damaged. Among local people, nobody is able to narrate or sing it completely.

# 傣族叙事长诗 《朗娥与桑洛》

玉溪市新平彝族傣族自治县嘎洒镇和水塘镇等地流传的傣族(花腰傣)叙事长诗《朗娥与桑洛》是一部篇幅长、内容完整的悲剧叙事诗,内容涉及当时的社会结构、政治制度、阶级关系、伦理道德、婚姻恋爱等。当地版本较多,以口传的方式流行于民间,近年来当地文学爱好者对其中的一些版本作过整理。

长诗通过花腰傣姑娘朗娥与男青年桑洛之间生离死别的爱情悲剧,反映了花腰傣青年男女反对封建礼教和家长制,追求坚贞不渝爱情的决心,表达了他们对自由婚恋和幸福生活的向往。朗娥与桑洛为了追求真正的爱情而双双殉情,把一个凄美的故事留在人间。长诗内容含蓄深沉,哀婉动人,情节曲折离奇,脉络清楚,大量运用比拟、比喻手法以物喻人,引古喻今。结合日常生活劳作中息息相关的事物进行描述,每一行诗句都寓意深刻。语言流畅,层次分明,诗句优美。

《朗娥与桑洛》由"摩哈"(民歌能手)3~5人共同吟唱,用独特的乐器"定些"(四弦胡)和树叶伴奏,三天三夜才能唱完。现在,能吟唱全本的歌手"摩哈"多已年近古稀,能完整演唱者寥寥无几。



#### Narrative Poem of Dai People: Lange and Sangluo

Spreading in Gasa Town and Shuitang Town of Xinping Yi-Dai Autonomous County, Yuxi City, *Lange and Sangluo* of Huayaodai people of Dai people is a long, complete, tragic narrative poem. The contents are related to social structure, political system, relationship among classes, ethics and morals, marriage, love and so on. There are many editions in the local areas. It has been orally spread among people. In recent years, local literature enthusiasts have sorted out some of the editions.

Through tragic love between young women Lange and young man Sangluo, the poem has reflected Huayaodai young people's struggling against the ethics of feudal society and patriarchy, their determination to pursue loyal love through thick and thin, their yearning for free love, marriage and happy life. They both committed suicide for true love, left a heartbroken and emotional story. The poem is implicit, deep, sad and touching. The story is closely knit and presents in a clear, logical way. It is complicate and eccentric as well. There are many analogies and metaphors in it. Closely relating to things in daily life, each verse contains profound message. The language of the poem is fluent. With elegant verses, the poem is also well arranged.

Lange and Sangluo is sung together by 3~5 "moha" (capable folk singer), accompanied by unique instrument "dingxie" (sixianhu) and leaves. It usually takes three days and three nights to sing the whole poem. At present, most of the singers "moha" who can sing the whole poem are approaching their 70 years of age. Very few people can sing the poem completely.

# 拉祜族史诗《根古》

拉祜族史诗《根古》主要流传于思茅市澜 沧拉祜族自治县和其他拉祜族聚居地区,是一 部描述拉祜族先民繁衍迁徙的叙事性史诗。

迁徙是拉祜族社会发展中一段重要而又漫长的历史,在拉祜族心目中就是祖先和历史的象征。这部叙事长诗主要叙述从秦汉时期开始,拉祜族先民告别了他们繁衍生息的青藏高原,从传说中遥远的北方密尼都库、诸海厄波等地起步,历经千辛万苦,跨越几个世纪,跋涉数万里,一直迁徙到"勐缅密缅"(今临沧一带),最后大量移居到今天的澜沧地区定居生活下来的历史。同时,也记载了迁徙到每个地方的原因、迁徙的地名、环境、地形、地彩和居住情况。长诗除迁徙章节外,还存留着许多记叙拉祜族历史中的重大事件、重要历史人物等完整章节。经历代拉祜老人的传唱,已成为一部无文字的拉祜族史。

1989年,当地民族工作者李扎约收集整理了《拉祜族民间诗歌集成》(未公开发行),将史诗《根古》收录其中。同年,云南省民族出版社出版发行《根古》拉祜文、汉文对照书一套,在拉祜族民众中产生了很大影响,目前已成为拉祜族重要的具有影响力的文学作品,是研究拉祜族历史、文化、经济的有用资料。目前,拉祜族艺人已少有能完整演唱者,仅少数老人掌握全本,濒临失传的危险。



#### Epic of Lahu People: Genggu

Genggu, the epic of Lahu people has been mainly spread in Lancang County and other areas where Lahu people live in compact communities. It is a narrative epic describing multiplication and migration of ancestors of Lahu people.

Migration is an important and long period in the history of social development of Lahu people. Lahu people regard migration as the symbol of their ancestors and history. The poem describes the history that since the period of time as early as the Qin Dynasty and Han Dynasty, the ancestors of Lahu people left Qinghai-Tibet Plateau where they multiplying and living and began to migrate from far north. Over centuries, overcoming countless difficulties, traveling thousands miles, passing through other areas, they migrated to "mengmianmimian" (now the area around Lincang), eventually they migrated to Lancang and settled there. Besides chapters on migration, the epic also contains some chapters on important events and figures of Lahu history. Going from lip to lip of many generations, the epic has become a wordless history of Lahu people.

In 1989, the local person Li Zhayue collected and sorted out *The Collection of Lahu Folk Poems* (not published), which contained epic *Genggu*. At present, very few Lahu artists can sing the epic completely, only a few old men command the whole epic. It is in peril of extinction.

# 彝族史诗 《阿鲁举热》

彝族史诗《阿鲁举热》流传于金沙江畔的元谋县小凉 山彝族(诺苏)地区,是云南彝族迄今发现的唯一一部英 雄史诗。

阿鲁举热是一个在彝族人民群众中广泛传扬的英雄祖 先形象。史诗讲述了阿鲁举热一生中的重要经历。阿鲁举 热是史诗主人公的彝语名字译音,他是鹰和人交感而生的 后代。史诗开头讲述了阿鲁举热的出生经过,老鹰将他抚 养成人后,他前去寻找自己的母亲。在途中,他战胜了 部落头人日姆, 射落了天上的六个太阳和五个月亮, 制 服毒蛇猛兽,为世间除掉了祸害,让大家过上了太平安 康的日子。尽管史诗最后以悲剧告终,但阿鲁举热仍然是 一个具有时代精神的英雄形象。史诗塑造了各种生动的人 物形象,他们分别代表不同的社会阶层,各有不同的鲜明 性格,反映了彝族先民在原始母系社会向奴隶社会过渡时 期的社会生活, 歌颂了民族、部落以及部落和民族形成过 程中英雄的祖先。史诗继承了原始神话的浪漫主义因素, 以广阔的社会生活为背景,以彝族历史上的重大事件、重 要人物及其演变而成的传说为基础,反映出当时彝族先民 对英雄祖先的赞礼已代替或超过了对自然神的顶礼膜拜。 它使彝族文学从古老的创世史诗中脱胎出来,进入了英雄 史诗的行列,完成了从造神到造人的历史转折。《阿鲁举 热》是彝族文学中最具有代表性的文学作品之一,不仅对 研究彝族历史文化有重要价值,而且也有一定的文学艺术 价值。

元谋县小凉山的彝族诺苏人在老人的葬礼上都要请毕摩来围着死者唱述史诗《阿鲁举热》,唱述时,毕摩手持大刀,边喝酒边跳舞,充满威武壮烈的气氛。1979年,经文艺工作者整理发掘,《阿鲁举热》于1981年正式发表。《阿鲁举热》通过毕摩或民间歌手的演唱得以代代相传,主要传承方式有家传、拜师和自学。现在,小凉山能完整演唱《阿鲁举热》的民间歌手不多,各地唱述的《阿鲁举热》风格迥异,变化较大。

### Epic of Yi People: Alujure

As an only epic of Yi people, *Alujure* has been spread in Xiao Liangshan along Jinshajiang River within Yuanmou County where Yi people live in compact communities.

Alujure is a heroic image of ancestor spread widely among Yi people. The epic recounts important life experiences of Alujure. It has reflected the social life of ancestors of Yi people in a period of transition from primitive matriarchal society to slave society. It eulogizes people, tribes and heroic ancestors in the process of forming tribes and people. Though the epic has inherited romantic elements of primitive myth, it has taken broad social life as its background. It is based on important events, figures and their evolutions in the history of Yi people; obviously it shows the tendency of realism. It made literature of Yi people emerged from primitive genesis to heroic epic and completed the historical transition from creating god to creating man. *Alujure* is one of the most representative works of Yi literature. It is not only of important value to the research on Yi history and culture, but has certain literature value as well.

Epic *Alujure* eulogizes ancestors of Yi people, reflects the social life of Yi people in the transition from primitive society to slave society. In 1979, it was sorted out by literary and art workers then published in 1981.



《阿鲁举热》演唱现场



《阿鲁举热》演唱传承人余绍芳

# 彝族史诗《查姆》

彝族史诗《查姆》流传于双柏县哀牢山彝族地区及大麦地乡底土村一带,在没有彝文之前均为口头流传,有了老彝文后才以书面的形式传承,惟少数懂老彝文者和毕摩(彝族祭司,亦是民间知识分子)才通晓。

彝语"查姆"是"大"和"起源"之意,直译就是"万物起源是大事",即"万物的起源"。《查姆》主要用于吟唱天地、日月、人类、风雨、种子、树木等万事万物的起源。《查姆》里有关神的传说在彝族的几部创世史诗中最为生动优美,它创造了大量形象生动的神和英雄形象,如涅依撒萨歇、儒黄炸当地、罗阿玛、罗塔纪等,因此,《查姆》又被视为一部丰富而生动的神话叙事诗。

《查姆》原有120多"查",分为上下两部。上部叫《吾查》,主要记述开天辟地、洪水泛滥、人类起源、万物源头等,下部叫《买查》,内容包括天文地理、占卜历算、文学、诗歌等。《查姆》用老彝文记载,基本上是五言句式,一般都押韵。译成汉文后要保持原来的五言体格式则非常困难。为较准确地表达其内容,由楚雄彝族自治州文联主编、云南人民出版社出版发行的《查姆卷》在兼顾内容和形式的前提下,译成了3500多行长短不一的诗句,通俗易懂,读起来朗朗上口。

《查姆》原来只在丧葬、祭祀场合由毕摩吟唱。现在当地彝族群众逢年过节、婚丧祭祀、盖房起屋、播种收割等都请毕摩吟唱《查姆》,其声音庄严深沉,有的毕摩可以连唱数日。《查姆》常常用曲调优美的"阿噻调"来配唱,有时亦用大四弦伴奏,有唱有述,载歌载舞,形式多样。

经过多年努力,《查姆》迄今已整理出了10多"查",其中包括天地的起源、独眼睛时代、直眼睛时代、横眼睛时代、民族的起源、生死的起源、纸火的起源、病种的起源、种子的起源、纸书的起源以及洪水泛滥的事情、安魂的事情、家训的事情、死人安埋的事情等,使得濒临消亡的《查姆》得以部分传承下来。

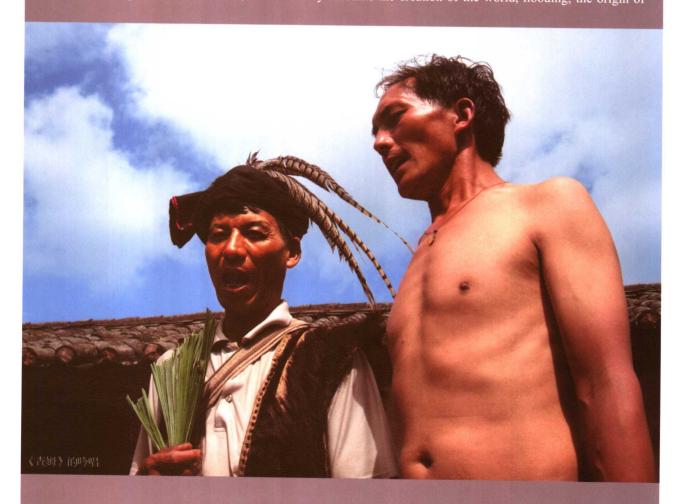


### Epic of Yi People: Chamu

Epic *Chamu* has been spread in Ailaoshan area where Yi people live in compact communities, as well as the area of Ditu Village of Damaidi Township of Shuangbai County. Before the existing of Yi character, it was spread orally. Since the creation of Yi character, it has been spread in written form. Only a few people who understand old Yi character and Bimo (host of sacrifice of Yi people, also folk intellectual) understand it.

In Yi language, "chamu" means "large' and "origin", can be directly interpreted as "origin of everything is of great importance", that is "the origin of everything". *Chamu* is usually used to chant about sky, the earth, the sun, the moon, human being, wind, rain, seed, tree and so on, these are the origin of everything. With a lot of vivid images of gods and heroes, the legends about gods in *Chamu* are most vivid and beautiful among genesis epics of Yi people, so it is also regarded as a rich and vivid narrative poem of myth.

Originally, *Chamu* was consisted of more than one hundred and twenty "cha". It was divided into two parts. The first part is called *Wucha*, which mainly recounts the creation of the world, flooding, the origin of



human being, origin of everything and so on. The second part is called *Maicha*, the contents contain astronomy, geography, divination, calendaring, literature, poems and so on. *Chamu* was written in old Yi character. Basically, it is a rhyming poem with five characters in a line.

With years of efforts, more than ten "cha" have been sorted out, including the origin of the world, the era of single eye, the era of vertical eye, the era of horizontal eye, the origin of people and so on. So part of Chamu that is in peril of extinction has been inherited.

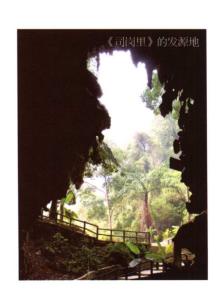


# 佤族神话《司岗里》

神话《司岗里》是一部在佤族民间广为流传的口述文学作品。它以临沧市沧源佤族自治县为中心,在邻近各县市及其他 佤族聚居区广为流传。

《司岗里》围绕着天从哪里来,地是怎样产生的,人怎样投生到世上,万物为什么会生长,动植物为什么会生长变化,人到世上后与世间万物有什么关系等展开想象,把一切带有神秘色彩的解释附之万物,形成了创世神话、创世史诗以及便于咏唱的创世古歌。《司岗里》主要以讲故事的方式口头传承,发展为吟唱歌咏的形式。经过整理,用汉文出版的分别有民间故事、创世史诗和民歌等。

经过代代传承,《司岗里》内容不断丰富,成为佤族历史、道德、宗教、哲学、风俗等民族传统文化的综合载体。其表现形式有神话故事、创世史诗和咏唱的民歌。《司岗里》融佤族历史文化、宗教、艺术等社会意识形态为一体,是佤族集体智慧的结晶,是佤族民间口述文学的代表作之一。



### Myth of Wa People: Sigangli

Myth Sigangli is an oral literature work widely spread among Wa people. With Cangyuan Wa Autonomous County of Lincang City as the center, it has been spread widely in the neighboring counties, cities, as well as areas where Wa people live in compact communities in Southeast Asian countries.

Imagines around where did the sky come from, how was the earth created, how human being were born, why does everything grow, why do animals and plants grow and change, and what the relationship between man and everything should be, *Sigangli* attaches every mysterious explanation to all things, thus forms genesis myth, genesis epic, ancient genesis songs easy to be chanted.

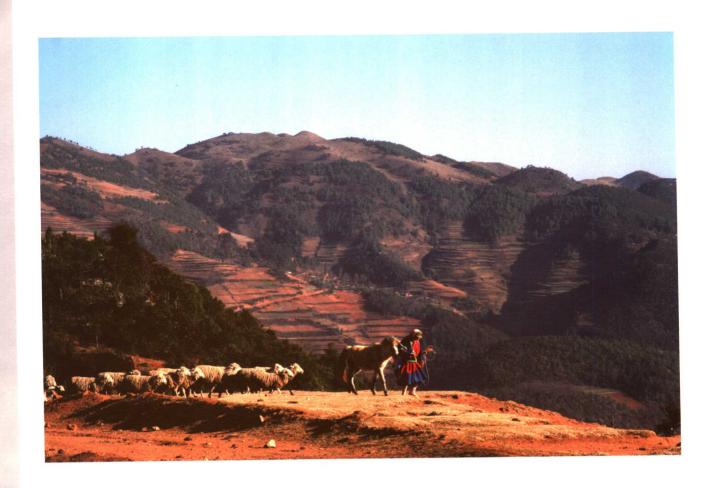
Sigangli was mainly passed on orally in the form of storytelling, and then developed into the form of chanting. After sorting out, folk story, genesis epic and folk songs were published in Chinese.

With generations' passing on, the contents of *Sigangli* have been continuously enriched. Is has comprehensively demonstrated Wa people's traditional culture including history, morals, religion, philosophy and customs. It is the outcome of Wa people's wisdom as well as representative work of Wa people's folk oral literature.









# 苗族叙事长诗 《昭蒡俭和高帕施》

苗族叙事长诗《昭蒡俭和高帕施》广泛流传于昆明、曲靖、昭通和楚雄等州市的苗族地区。

这部长诗讲述一对苗族青年恋人昭蒡俭和高帕施为了追求美好自由的爱情,运用巧技,从企图强娶高帕施为妻的恶人多漫多龙家中逃出,历经千难万险,摆脱了多漫多龙的追捕,终于在好心人的帮助下逃到"天边"(远离黑势力统治,通往美好生活的地方)。7年之后,仙人亚盎得知了这对恋人为自由与幸福逃到"天边"的事,派出天兵神将帮助他们铲除万恶的多漫多龙,使这对苗族恋人返回家园与亲人团聚。

《昭蒡俭和高帕施》具有鲜明的反封建统治色彩,反面人物多漫多龙就是封建统治阶级的化身。长诗通过昭蒡俭和高帕施反抗婚姻迫害的英勇斗争,来体现苗族人民反抗和战胜封建统治阶级压迫的精神,

在苗族现实生活中一直起着积极的作用,影响深远。 当有人在困难面前畏缩不前时,就会有人对他说,昭 蒡俭和高帕施逃到天边不能回来,你这点困难算什 么?青年人把昭蒡俭和高帕施看作是同邪恶势力斗争 和处理婚姻问题的榜样,中老年人则把他们看作是反 对封建统治阶级的榜样。

新中国成立后,昆明市寻甸回族彝族自治县的苗族歌手陆兴凤经过收集整理,将这部叙事长诗译成汉语,全诗长1160行,分为10个部分,发表于中国文联、中国民研会的刊物《民间文学》(1964年第3期,总第96期,人民文学出版社出版),引起苗族同胞和研究界的关注。其语言极富民族与地方特色,对人物的描绘、环境的勾画、气氛的渲染都比较到位,在苗族群众中以苗语口口相传。目前能用苗语完整演唱的歌手越来越少。

#### Narrative Poem of Miao People: Zhaobangjian and Gaopashi

Narrative poem, Zhaobangjian and Gaopashi of Miao people has been widely spread in Kunming, Qujing, Zhaotong, Chuxiong and areas inhabited by Miao people in west of Guizhou and south of Sichuan.

The poem describes that a young couple of lovers, in pursuit of true love, tried to escape from the home of the evil person Duomanduolong, who was going to marry Gaopashi with force. With the help of good men, overcame numerous difficulties, they eventually arrived at "tianbian" (the place far from the rule of dark force, one can enjoy happy life). Seven years later, immortal Ya Ang learned their story and sent divine troops to help them kill evil Duomanduolong, so the couple of lovers could return to reunite with their family.

Zhaobangjian and Gaopashi contains obvious elements of anti-feudalism, in which Duomanduolong is the symbol of feudal ruling class. The purpose of the poem is that through the young couples' story of struggling against persecution of marriage, to demonstrate the spirit and aspiration of Miao people to combat and defeat the oppression of the feudal ruling class. The poem has always played a positive role in Miao people's life and exerted far-reaching influence. Now fewer and fewer singers are able to sing the poem completely.





# **傈僳族叙事长诗** 《阔时目刮》

叙事长诗《阔时目刮》广泛流传于德宏傣族景颇族自治州盈江县傈僳族聚居区。《阔时目刮》为傈僳语,汉语为《春节调》,是一种对唱形式的叙事长诗,原诗5字一行,共有近万行,汉语译文有5700行。

《阔时目刮》是傈僳族人民过新年"阔时节"时唱的调子,一般在农历正月初九、初十唱。节日期间,傈僳族群众身着盛装汇集到广场,手拉手围成圈,跳"嘎"(三步舞)庆祝,《阔时目刮》调就是在这时演唱的。唱的形式类似对歌,采用主唱(即领唱)和配合唱,有男问女答式或女问男答式,歌声粗犷热情,富于节奏感。内容多为唱生产、生活、爱情、友谊。跳嘎时由嘎头(领舞者)领唱,唱词有规定词序,对仗严格。主句和衬句为一组,十二组为一段,每组上句由嘎头领唱,下句由伴唱者跟着唱。接着唱尾句,尾句无固定唱词,只有固定音节。一般男嘎头领唱首句是"阿的扒",女嘎头领唱首句则是"阿密吗":"阿的扒(阿密吗),过年来哟,世世传,拜年来哟代代唱",众者伴唱:"一到春天百花开,一年一度百鸟乐",众音落,领唱者又起,依次唱下去,直至唱完整个《阔时目刮》的内容。

《阔时目刮》丰富了傈僳族过年的内容,群体性、娱乐性较强,既传授生产生活知识,也宣扬傈僳人的道德规范,是傈僳族年节活动的重要组成部分。《阔时目刮》没有固定传承方式,但群众基础较好。目前,盈江县文化馆曹大荣已收集、整理出版《阔时目刮》文本。

#### Narrative Poem of Lisu People: Kuoshimugua

Narrative poem *Kuoshimugua* has been widely spread in Yingjiang County of Dehong Prefecture, where Lisu people live in compact communities. *Kuoshimugua* is in Lisu language, in Chinese, it is the *Tune of the Spring Festival*. The poem is of the form of singing in antiphonal style. The original poem has about ten thousand lines, and each line contains five characters. The Chinese version has 5700 lines.

Kuoshimugua is the tune sung on Lisu people's new year Kuoshijie Festival, usually on the ninth, tenth of January according to lunar calendar. On the day of festival, Lisu people will dress in their holiday best and come to the square. With hand in hand and stand in a circle, they will dance "ga" (three steps dance), Kuoshimugua is sung on this occasion. The form of singing is similar to singing in antiphonal style. It takes leading singer (leading singing) and matching singing. The sound of singing is in rhythm, rough and bubbling with enthusiasm. The contents are usually of production, life, love, and friendship. When dance "ga", "gatou" (leading singer) will lead others to sing. With strict order of words, there is a matching of both sound and sense in two lines. One main sentence and one sub sentence compose a team, and twelve sentences compose a paragraph.

Kuoshimugua has enriched the festival of Lisu people. It is popular and entertaining. As an important component of Lisu people's festivals, it teaches knowledge of production and life, publicizes moral norm of Lisu people. There is no fixed form for Kuoshimugua to be imparted and inherited, but it is popular among local people.



# 音乐(11项)

#### Music and Songs (1 Literas)

傈僳族民歌(怒江傈僳族自治州)\*
Folk Song of Lisu People, Nujiang Lisu Autonomous Prefecture

哈尼族多声部音乐"栽秧山歌"(红河县)\*
Folk Multi-part Music "Zaiyang Folk Song" of Hani People, Honghe County

彝族海菜腔(石屏县)\*
Haicai Tune of Yi People, Shiping County

洞经音乐(通海县、会泽县、昆明市) Dongjing Music, Tonghai County, Huize County, Kunming City

> 阿昌族民歌(梁河县) Folk Song of Achang People, Lianghe County

独龙族民歌(贡山独龙族怒族自治县) Folk Song of Dulong People, Gongshan Dulong-Nu Autonomous County

> 怒族民歌"哦得得"(福贡县) Folk Song "Odede" of Nu People, Fugong County

昆明调(呈页县、官渡区、西山区) Kunming Tone, Chenggong County, Guandu District, Xishan District

布朗族弹唱(勐海县) Singing While Playing of Bulang People, Menghai County

普米族四弦舞乐(兰坪白族普米族自治县)

Playing Sixian for Dance of Pumi People, Lanping Bai-Pumi Autonomous County

纳西族自沙细乐(丽江市古城区、玉龙纳西族自治县) Baishaxiyue of Naxi People, Ancient Town District of Lijiang City, Yulong Naxi Autonomous County

注: \* 为第一批国家级非物质文化遗产名录云南项目

### 洞经音乐

#### 通海县洞经音乐

通海洞经音乐始于清康熙晚期至乾隆年间,最早为"朝山会",之后是"桂香会",当时就十分兴盛,曾有"冠冕南州"之誉称。清同治、光绪至民国时期,又先后出现了五圣会、同文会、圣文学、振文学、兴文学、崇圣学、妙善学等十多个洞经会乐社组织,一些乡镇也有若干类似的组织。1943年后,通海出现了云南第一个女子洞经乐社——妙善学。其时,惟文人学士、书香门第人家才可进入洞经会,由洞经会不定期举办"经生班"、"乐生班",培训学子。过去在通海,官绅文士及中上等富庶阶层之家,都以能参加洞经会(社)或直接参与谈唱演奏洞经音乐为荣。也有世代相传的洞经音乐世家乐人。

通海洞经音乐曲调典雅,旋律优美,节奏鲜明,飘逸空灵,分为"经曲"(演唱经文诗赞的曲调)和"曲牌"(纯器乐曲)两大类,至今尚保存着完整的曲调47曲。经文曲先以《大洞仙经》等道家经文演唱,后逐渐改填唐诗宋词,并借曲牌名以冠之,如"一江风"、"蓬莱宫"、"小桃红"、"新荷叶"、"河南怨"、"功课"、"仙家乐"、"老羊调"等。

2000年,通海县成立了"通海古乐团",演出极受欢迎。2002年4月和8月,分别赴大理和蒙自参加"中国大理洞经音乐邀请赛"和"云南省蒙自洞经音乐邀请赛",均获得云南省第一名,同时制作《古乐流韵》光盘发行。

#### 会泽县洞经音乐

会泽洞经音乐流传于会泽县城及金钟、者海、娜 姑等地。

具有数百年历史的堂琅古乐,原是从中原传入会泽的道教音乐,是一种唱诵经文的音乐谱。随着会泽铜商文化和庙馆文化的发展,它逐渐演变为兼容儒、释、道音律且具地方韵味的古乐,形成了独特的音乐体系。会泽洞经音乐具有雅、幽、清的特点,目前保存下来的曲目有经腔开经赞、老卦腔、新卦腔、礼诰、赞腔、大乘赞及曲牌将军令、小鹧鸪、倒拖船、锁道龛等10多首。演奏乐器有小胡、中胡、二胡、竹笛、大阮、月琴、扬琴、琵琶、古筝、唢呐及打击乐器大鼓、云锣、大镲、小锣等。

2000年12月,会泽县堂琅古乐团成立,重新发掘、整理出一批古乐曲目,使这一艺术种类免于失

传。堂琅古乐团演出的曲目(按顺序)主要有:三通鼓、将军令、小鹧鸪、开经赞、倒拖船、锁道龛、新卦腔、拟告、赞腔、老卦腔、大成赞等。这些曲目风味特色不同,或如白云行空,或如落花飘落水面,似龙泉出水缓缓而流,若月白风清竹影摇风,令听者悠闲神往,俗虑俱消。现在,堂琅古乐团已逐渐发展成为一个有固定活动场所、一定活动经费、设施基本齐备和演奏水平稳定的队伍,现有团员40人,平均年龄约60岁,对洞经音乐的继承和发展起到了积极作用,在滇东北地区有较大影响力。

#### 昆明市洞经音乐

昆明洞经流传于昆明城区及周边地区,俗称为谈演洞经,因其主要谈演道教经典《大洞仙经》而得名。相传昆明洞经从大理传入,最早的文字记载见于官渡《文明会大洞经坛碑记》。它用唱、念、诵、讲、读、说等方式表达经文教义,在此传达过程中又以科仪(仪式)为载体。科仪由各种繁杂的小科目组成,进行中以器乐伴奏。

昆明洞经会所谈经文有10部,最常见的是洞经、 皇经和雷经。洞经的科仪分为礼请、谈经、庆诞、送 圣等。每个主项中含若干小项。洞经会每年都要举办 若干盛大的谈经活动,常见者有文昌会、上九会、孔 子会、关圣会等。至民国年间,昆明已有桂香学、保 庶学、崇仁学、崇文学、宏文学、同仁学、文明会等 10个洞经学会。

昆明洞经音乐由经腔、曲牌、打击乐组成。经腔有四言、五言、七言、长短句、骈文等词体,伴奏形式分为大乐、细乐和雅乐三种。曲牌主要用于各种仪式或穿插于仪式中的礼仪项目的伴奏,因乐器不同分为大乐曲牌和细乐曲牌,前者以唢呐为主奏乐器,后者以笛子为主奏乐器。乐器分为文乐和武乐,分别指管弦乐器和打击乐器。曲牌中有唐宋词牌如浪淘沙、汉东山等,有道家音乐如上清宫、天公颂等,有宫廷音乐如南清宫、普天乐等,有江南丝竹如忆江南、叠落泉等,还有欢快活泼的民间小调如忆江陵、瑞雪飞等。目前已收集整理经腔、曲牌、打击乐等曲调132首,文字记录20余万字。

昆明洞经曾一度消落,20世纪90年代在昆明市区的真庆观内恢复演奏。







#### Tonghai County

Dongjing music in Tonghai was initiated in the late period under the reign of Emperor Kangxi to the period under the reign of Emperor Qianlong of the Qing Dynasty. It was called *chaoshanhui*, then *guixianghui*. It was quite popular at the very beginning. In the past, it was an honor for those from rich family to join *dongjing* association or directly take part in the performance.

With elegant tune, lively rhythm and beautiful canto, *dongjing* music of Tonghai is natural and flexible. It is classified as *jingqu* (the tune to sing scripture) and *qupai* (for musical instrument only). Now, there are still 47 pieces of music.

In 2000, Tonghai Ancient Music Troupe was established. Its performance has been welcomed ever since and won several awards.

#### **Huize County**

In Huize County, *dongjing* music has been spread in county town, Jinzhong, Zhehai and Nagu.

With several hundred years of history, Tanglang ancient music was spread from inland China to Huize County. As music score to sing scripture, it is a kind of Daoist dongjing music. As the development of copper commerce culture and temple culture in Huize County, it has developed into a unique music system that combines the music of Confucianism, Buddhism, Daoism as well as local flavor. *dongjing* music of Huize has characteristics of elegant, exquisite and clear.

In December 2000, Tanglang Ancient Music Troupe was established, hence a group of pieces of ancient music have been sorted out and the music has been inherited. Now, with certain amount of funds and complete facilities, the troupe has its place to carry out activities. It has played an active role in the inheritance and development of *dongjing* music. The troupe has also been influential in northeast of Yunnan Province.

#### Dongjing Music



#### **Kunming City**

In Kunming, *dongjing* has been spread in urban areas as well as neighboring areas. Usually it is called *tanyan dongjing*. It is said Kunming *dongjing* was spread from Dali. Taking *keyi* (rite) as carrier, it expresses scripture with singing, reading, chanting, narrating and so on. There are 10 volumes of scripture for Kunming *dongjing* association to talk about, the common of them are *dongjing*, *huangjing* and *leijing*.

*Dongjing* music of Kunming consists of *jingqiang*, *qupai*, and percussion music. *Dongjing* was once lost in Kunming, since 1990s it has been revived in Zhenqing Temple in downtown Kunming.



# 阿昌族民歌

阿昌族历史悠久,人口3.2万,其中1.2万人居住在梁河县。

阿昌族民歌种类繁多,许多歌种在曲调、歌唱形 式等方面独具特色。按体裁划分, 阿昌族民歌有山 歌、叙事歌、礼俗歌、祭祀歌和舞蹈歌等种类。山 歌是男女青年情歌对唱的主要曲调,称为"扎尼斯脑 克"山歌调,即最古老的情歌调,双方从相识到分别 都有成套的歌唱内容。叙事歌包括多种叙事长歌, 主要有"毛舌勐舌"(即浩天浩地之意)和"麻兰调" (缅怀调,为逝去的老人而唱),阿昌族创世史诗《遮 帕麻和遮咪麻》即是"毛舌勐舌"的代表。礼俗歌是 在婚丧习俗中演唱的民歌, 如在各种喜庆活动中, 由 主客双方对唱的"把套昆"(邀请调)和"把松昆"(候 承调)。祭祀歌主要在丧俗和民间祭仪中歌唱,有由祭 司"泼袍"唱的"泼直腔"和巫师唱诵的"撇扎调"两 类,各有多种曲调。舞蹈歌主要有传统歌舞"蹬窝罗" 中唱的窝罗调,用领、和的形式歌唱。阿昌族民歌按用 嗓的不同,又可分为"则勒扎"(小嗓唱)、"则勒吗" (大嗓唱)两类。把套昆和窝罗调等曲调有的仅用两 个构成小三度音程的音来唱,保留了传统民歌的音调 和节奏特色。

梁河县政府把每年的农历正月初四定为一年一度的"阿露窝罗"节。在节日里主要进行两大类民歌演唱:"蹬窝罗"舞蹈歌和阿昌山歌、情歌。这两类民歌具有广泛的群众基础,并有一定的艺术性和表现力。由于社会生活的变迁,祭祀歌一类民歌大多面临衰退和消亡,随着老一辈祭司和巫师逐渐离世,现今年轻人中已无承继者。



### Folk Song of Achang People



With a long history, there are 32 thousand Achang people in China, and 12 thousand of them live in Lianghe County.

There are various types of folk songs of Achang people. Many songs have features of tune and way of singing. According to styles, folk songs of Achang people can be classified as folk song sung while working, narrative song, songs of custom and etiquette, song of sacrifice, and song for dance.

Lianghe County Government has set January 4 of lunar calendar as the date of annual *Aluwoluo* Festival. On the festival, two types of folk songs are sung, namely, "*dengwoluo*" song for dance and Achang folk song and love song. As the changes as time goes by, many of various Achang folk songs are losing. Particularly the type of folk song of sacrifice has been inherited by nobody as the old generation of *Jisi* (host of sacrifice) and sorcerer passed away.

### 独龙族民歌

独龙族聚居于怒江傈僳族自治州贡山独龙族怒族自治县及相邻 地带,历史上长期处于与外界隔绝的状态,但在漫长的历史进程 中,他们创造了具有鲜明民族特色的各种艺术形式。其中,民歌是 一重要类别,很多独龙族的史诗、神话、传话、故事、歌谣等,都 是通过歌唱的方式,一代又一代地得到继承和流传。凡收获、猎 归、建房、婚聚或年节等场合,独龙人都喜用歌舞来表达内心的喜 悦和欢乐。

独龙语中把民歌泛称作"门租"。独龙族民歌种类较多,根据题材内容和曲调的音乐结构形态,可分为叙事歌、情歌、习俗歌、劳动歌、山歌、舞蹈歌、儿歌、祭祀歌等。从音乐体裁来看,每一种旋律音调都可以演唱较为广泛的题材内容。

叙事歌是独龙族民歌中最丰富的一类,较典型的是古歌,如创世纪古歌"切拉布"等,讲述人类起源和大地万物的生存过程。词以六言体为主,中间穿插七、八、九言等,曲调近似朗诵的音调,并运用对唱手法,排比整齐,节奏均衡。现在能够完整演唱创世纪古歌"切拉布"的老艺人已很少了。另一类较有特色的是叙事歌中的"诉苦调",几乎每首歌都描写了一个动人的故事,内容多反映旧社会独龙人的悲惨遭遇,演唱者通常用第一人称来唱。

情歌"司共瑾你可听见"在独龙江地区大部分青年男女都会演唱,用来表达爱意,歌词根据男、女歌手不同而定,变化较多。

反映婚俗的习俗歌"祝婚调"是婚礼时长辈们以歌舞形式向新婚 夫妇表示祝贺唱的一首民歌,40岁以上的男女大部分都会唱。在独龙 江的迪政当、龙元、献九当等一带较为流行。

打粮食的劳动歌"阿玛哇门租"是在集体劳动时唱的民歌,如在打包谷、打麦子、拉木头等场合都可以唱,在劳动过程中起到助力和协调统一动作的作用,在独龙江的龙元、献九当、迪政当、孔目等地普遍流传。

独龙族民歌大多具有短小抒情、节奏明快、旋律流畅、民族风格 突出等特点。

### Folk Song of Dulong People

Dulong people have been living in compact communities in Gongshan Dulong-Nu Autonomous County and its neighboring areas of Nujiang Prefecture, Yunnan Province. Dulong people had been isolated from the outside world for a long time. In the long history, they had created various artistic forms with distinct ethnic features. Among them, singing is an important form, through which epic, fairy tale, legend, folk tale and ballad have been passed on generation after generation. Under the occasions of harvest, return from hunting, building house, wedding or festivals, Dulong people express their happiness with singing and dancing.

In Dulong language, folk songs are usually called "menzu". There are various folk songs of Dulong people. According to contents and tunes, they can be classified as narrative song, love song, custom song, working song, folk song sung while working, song for dance, children's song and song of sacrifice. With ethnic style, lively rhythm and smooth canto, these folk songs are short and simple.





# 怒族民歌"哦得得"

怒族是一个热爱生活、能歌善舞的民族,其传统的民间文艺具有独特的民族风格。福贡县匹河乡怒族中流传的民间歌曲"哦得得",是男女青年谈情说爱、相互表达感情时不可缺少的曲调。

"哦得得"有"哦得得一"、"哦得得二"、"哦得得三"等不同的小调,有多种唱词、唱法,反映了怒族生活、狩猎、男女情爱等内容,在演唱的过程中带有极其丰富的感情色彩,口语化较强,通俗易懂,是一种保留较为完整的民间歌曲。其中的代表曲目《独独罗叶吉罗秀秀罗峡吉罗》是该地流传较广的情歌之一,它唱道:"真的好想你,十分思念你,想你想得已傻了,恋你恋得已痴呆",表达了男女青年相互爱慕的真挚情感和对美好明天、美好生活的向往。演唱"哦得得"时,一般用四弦琵琶"达比亚"和口弦"几味"伴奏。

民歌"哦得得"主要通过艺人口头传承,目前会演唱"哦得得"的艺人越来越少,流传在民间的曲谱、唱词也开始减少,有的已经在民间失传,亟待加以保护。

Nu people love life and are good at singing and dancing. Nu traditional folk art has unique ethnic features. Folk song "odede" has been spread among Nu people living in Pihe Township,

Fugong County. It is the song for young people to show their love to each other.

With various words and methods of singing, there are different tunes of "odede" reflecting life, hunting and love of Nu people. The song contains rich feeling. The words are colloquial so it is easy to be understood. It is a kind of folk song that has been completely preserved.

Folk song "odede" has been principally passed on orally. As the shock of external culture, the number of people who can sing "odede" is getting fewer. Musical score and libretto spreading among people are shrinking, some been lost. So there is urgent need to preserve it.

### 昆明调

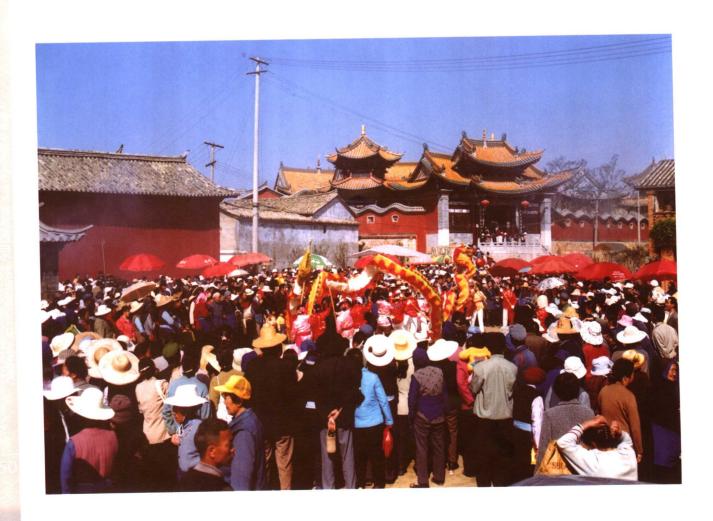
昆明调流行于昆明市区及呈贡、晋宁等滇池周围 的汉族地区,昆明附近部分少数民族中亦有传唱。昆 明调泛指这一地区的汉族山歌、小调,民间有调子、 民歌等多种称谓。

昆明调多在山野田间歌唱,一般不受季节限制。除平时及插秧、薅秧时节的田间对唱外,大规模的歌唱活动常集中于当地每年举行的歌会(调子会),如传统的"三月三"山歌会、六月二十四"跑马山歌会"、"玉兰调子会"、"红石岩歌会"、"观音山调子会"等。多以"赛歌"的形式出现,甲乙双方各有若干"歌师傅"指点策划,即兴编词,互相问答,体现集体智慧。赛歌常相持数日不分上下。歌词内容十分广泛,包括男女情爱、家乡风光、历史、地理、生产、生活等多方面的知识、趣闻。昆明调曲目繁多,流传较广的有耍山调、猜调、大河涨水沙浪沙、拈鱼、赶马调、送郎调、放马山歌以及东门腔、西

门腔、草海腔等。其中"拈鱼"在昆明西山区十分流行,乐曲为民族调式中的宫调式,四二拍,具有典型的民族调式风格。歌词内容虽简单,但由于演唱时大量应用虚词,加强了小调的节奏感和韵律感,同时,唱念结合使整个小调节奏变化多,表达情感丰富,特别是增强了诙谐、幽默的情感氛围。

昆明调演唱开始常有呼唤式的引腔,曲调具有叙事性特点。曲中常出现"垛句",民间称为"垛叶子",音调近乎说唱,有的似快速"绕口令",好的歌手每唱到此,会得到观众满堂喝彩。猜调是昆明调的典型曲调之一,以56种事物相互猜答,想象力丰富,令人拍案叫绝。

自20世纪50年代以来,昆明调的代表作就在全国 广泛流传,影响甚广。其传承方式多为父传子、母传 女、老歌手传新歌手,目前在昆明西山等地区仍十分 流行。



# Kunming Tone

Kunming tone has been spread in urban areas of Kunming City, and areas around Dianchi Lake inhabited by Han people in Chenggong County and Jinning County. It has also been spread among ethnic groups living around Kunming City. Kunming tone refers to Han folk songs and tunes of this area.

Not restricted by season, Kunming tone is usually sung outdoor. Besides singing in daily life, singing in antiphonal style in the fields during transplanting rice seedling and thinning out seedlings, large scale singing activity is usually concentrated on annual local song festival *diaozihui*.

At the beginning of singing Kunming tone, there is usually introduction tune like calling. The tone has the characteristics of narration. Guessing tune is one of the typical tunes of Kunming tone. With rich imagination, the tune is focusing on asking and answering about 56 things and produces marvelous effects. Since 1950s, masterpieces of Kunming tone have been widely spread in China and resulted in wide influence. The tone has been usually passed on from father to son, mother to daughter, old to young. At present, it has been quite popular in Xishan District of Kunming City and other areas.





# 布朗族弹唱

布朗族主要聚居于西双版纳傣族自治州勐海县及 思茅市澜沧拉祜族自治县,其余散居于云县、永德、 双江、施甸、墨江等县。

动海县布朗山乡、西定乡、勐满镇、打洛镇等地的布朗族民歌称为"布朗调",有5种基本曲调:"索"、"甚"、"拽"、"宰"和"团曼"。其中以"索"(布朗语称为"恩宋")调最为丰富多彩,包括5个调子,有的欢快跳跃,有的舒缓深沉。"索"调因使用布朗族自制的四弦琴伴奏,故被称为"布朗弹唱"。"索"调多用来歌唱热烈的爱情,表达布朗族青年对美好爱情和未来生活的向往。布朗弹唱中的"索克里克罗"就是谈情说爱的唱调。过去,不会弹琴唱情歌,往往难寻配偶,所以布朗人还有"歌为媒"之说。

布朗弹唱一般为男女对唱,旋律清甜优美,歌词 多反映男女相恋和爱慕之情,大多在劳作之余和喜庆 佳节之际男女交往时进行。男子边弹奏四弦琴边唱,女子唱相应的歌词。近年来,布朗弹唱的歌词内容也有了较大变化,有表现社会进步的,也有表现对美好生活向往的,还有表现新人新事的。布朗族男女从青少年起就要学唱多种曲调,男子在十多岁时就开始学习弹琴和唱情歌,女子也由母亲和姐姐教唱情歌。勐海县各布朗族村寨都有优秀的民间歌手,多次参加全国各种民歌比赛,获得好评。

布朗弹唱旋律优美动听,歌词直抒胸臆,朴实明快,在布朗族地区具有广泛的群众基础和深厚的文化底蕴,有较高的艺术性,在当地自古就有"听歌要听布朗歌"的流行说法。目前,由于受外来文化的影响和冲击,年青人中开始出现用布朗语唱汉族流行歌曲的现象,很多年轻人不再学习布朗四弦琴的弹奏。另外,布朗族女子在婚后不能在公共场合演唱的传统习俗,也使女歌手的传承和培养受到限制。



# Singing while Playing of Bulang People





Bulang People live in compact communities in Menghai County of Xishuangbanna Dai Autonomous Prefecture and Lancang County of Simao City, the rest of them live in Yunxian County, Yongde County, Shuangjiang County, Shidian County and Mojiang County. Bulang folk songs in Bulangshan Township, Xiding Township, Mengman Town and Daluo Town of Menghai County are called "Bulang tone", which includes five basic tunes, "suo", "shen", "zhuai", "zai", and "tuanman". Among them, "suo" is the richest and includes five tunes. Some of them are lively, while others are singing in low tempo. As "suo" tune is accompanied by sixian made by Bulang people, it is called "Bulang playing and singing". Bulang playing and singing is usually sung in antiphonal style between men and women to show their love. Singing in an earnest style and with plain words, the canto of Bulang playing and singing are beautiful. With wide popularity in areas inhabited by Bulang people, it contains the sedimentary accretion of Bulang culture and artistic attainment. At present, as the shock of external culture, a lot of young Bulang people cease to learn it.



# 普米族四弦舞乐

普米族乐器四弦本民族称为"比柏",主要用作普米族集体歌舞 "搓蹉"的伴奏,普遍流传于兰坪白族普米族自治县河西乡、通甸 镇、金顶镇、啦井镇、石登乡、营盘镇等普米族地区。

四弦历史已无从考证,民间流传着多种传说故事。普米族四弦在形制、制作工艺、定弦、演奏方法及演奏曲目等方面都独具特色。制作和弹奏主要为师传、家传、个人自学模仿。传统的四弦尺寸长度为130公分,以核桃木或桦木为材料,琴箱制成圆形和六角形两种,蒙上加工过的羊皮或羊肚做成共鸣箱,用小羊肠做琴弦,现多改用金属琴弦。四弦音色柔和,定弦多样,和音丰富,节奏富于变化,有多种弹奏技巧和丰富的曲目。四弦琴主要用于为舞蹈"搓蹉"伴奏,随舞步变化弹奏节奏型乐曲,每一种节奏配以不同的调式,"搓蹉"的12种舞步就是12种节奏型。四弦曲12调和舞蹈12步相结合,每个舞蹈段落间隔又加上轻松的演唱,形成了"歌舞乐"三位一体的特点。四弦曲目保存较多,除舞步12调外还有部分古老的曲目,如《四弦母调》、《鸡吃水》等。四弦舞曲和"搓蹉"舞在兰坪县的普及、保护情况较好,深受人们的喜爱,在各种喜庆场合和健身活动中,少则几十人,多则上万人参与表演。

除用于"搓蹉"伴奏外,四弦也在日常生活中作自娱性演奏,弹奏的乐曲已不受限制,以演奏者的弹奏技能任意发挥。四弦悦耳的音色、优美的旋律、明快的节奏与和声是舞蹈的特色所在。兰坪普米族的"搓蹉"舞已得到很好推广,但和舞蹈相配套的四弦和四弦曲却相对被忽视了。目前,四弦的制作及"搓蹉"舞的传统风格已有变异倾向,传统音乐风格一定程度上被削弱。随着老一辈乐手的逐渐减少,四弦演奏者也已出现断层,技艺精湛的优秀乐手已不多见。

### Playing Sixian for Dance of Pumi People

Musical instrument *sixian* of Pumi people is called "*bibai*" by themselves. It is usually used to accompany collective dance and song "*cuocuo*" of Pumi people. It has been widely spread in areas inhabited by Pumi people in Lanping Bai-Pumi Autonomous County, such as Hexi Township, Tongdian Town, Jinding Town, Lajing Town, Shideng Township and Yingpan Town.

The history of *sixian* is unknown, but there are many stories about it spreading among local people. There are unique features of *sixian* of Pumi people in shaping, craft of making, tuning, playing and

programs for playing. The making and playing of *sixian* are usually passed on from teacher, within family or by imitating. With gentle timbre, various tuning, accord and rhythm, there are many skills to play *sixian*.

Besides accompanying "cuocuo", sixian can also be played in daily life for entertainment. The music for playing is not limited. The player can play it willfully according to his skill. As some of the old players gradually passed away, there is a gap of players to inherit it. There are fewer players with superb skills.



# 纳西族白沙细乐

纳西族白沙细乐又名"崩时细哩"、"别时细梨"、"别时谢礼"。流传于丽江市古城区和玉龙纳西族自治县。

据唐《蛮书》载,纳西族先民"俗好饮酒歌舞"。白沙细乐作为纳西族最具代表性的作品之一,是纳西先民创制的一部器乐、声乐及舞蹈相结合的古典音乐套曲。究其历史渊源,一说"元氏遗音,靡靡切切,酸楚动人,相传世祖临别所赠,故名别时谢礼";二说为创自于纳西族民间凭吊战争亡灵之乐。说法各异,暂缺确考。据已故纳西族著名老艺人和锡典有据可考的传承谱谍,至少在200年前丽江已盛行此乐,所表现的是生离死别、怀恋缱绻的感情。

相传白沙细乐有10个调,现存8个调,分别是"笃"、"一封书"、"三思及"、"美丽的白云"、"公主哭"、"跺蹉"、"南曲"和"北曲"。赤足舞"跺蹉"、云雀舞"劳马蹉"、弓矢舞"抗蹉"、白鹤舞"夸蹉"等在送葬时奏跳。"跺蹉"、"劳马蹉"、"抗蹉"、"夸

蹉"均为纳西语,是舞蹈土生于民间的标记,从生离死别中还可佐证送魂路线等纳西史实。乐器有横笛、直笛、芦管、苏古笃、小曲项琵琶、古筝、二簧、胡琴等,演奏至少要有8人,并以合奏为主,同时也伴歌舞。乐器中的苏古笃、芦管与元朝宴乐之器"火不思"、"波伯"有异曲同工之妙。

白沙细乐结合了元明遗音与纳西民间音乐,是经过相当长的时间才逐步形成的套曲,其构思独到,器乐兼歌并舞,意境深宽,曲调抒情,旋律委婉流畅。新中国成立后,白沙细乐受到各级文化学术部门及中外音乐专家学者的关注及高度重视,20世纪60年代以来,一批国内知名学者到丽江调查研究,对保护、传承和弘扬白沙细乐作过许多有益的探索,并给予了较高评价。

目前,在丽江范围内能演奏白沙细乐的传人已 越来越少,丽江各级政府及相关部门为弘扬白沙细 乐作了许多行之有效的工作,在现代文明的冲击中 竭力保护和抢救这一文化奇葩。



### Baishaxiyue of Naxi People

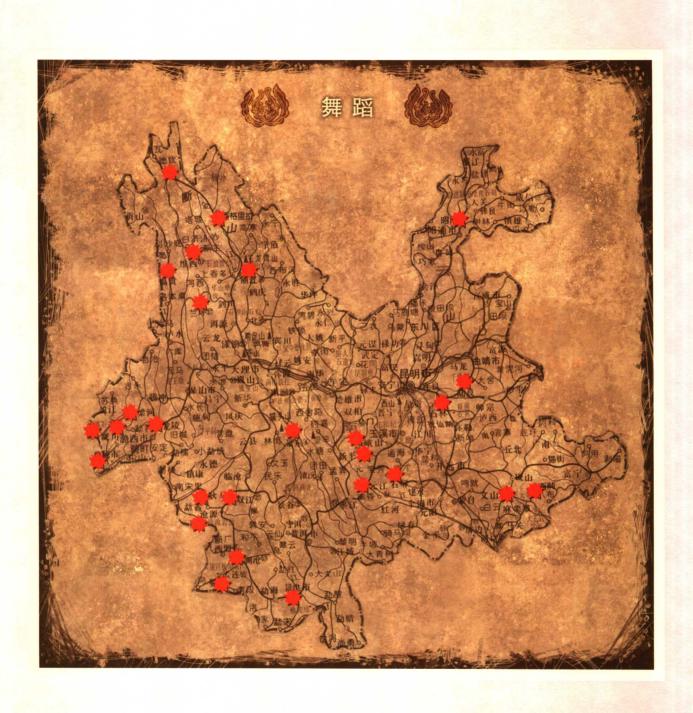
Baishaxiyue of Naxi people is also called "bengshixili", "bieshixili" and "bieshixieli". It has been spread in Ancient Town District of Lijiang City and Yulong Naxi Autonomous County.

According to *Manshu* written in the Tang Dynasty, ancestors of Naxi people "love drinking, singing and dancing". As one of the masterpieces of Naxi people, *baishaxiyue* is a piece of classical divertissement created by Naxi ancestors through combining instrumental music, vocal music and dance.

It is said that there were 10 tunes of baishaxiyue, now 8 of them still existing, namely, "Du", "A letter", "Sansiji', "Beautiful Cloud", "Princess Crying", "Duocuo", "South Tune" and "North Tune". Combining music of the Yuan Dynasty and Naxi folk music, baishaxiyue is a piece of divertissement, which was forming through long time. With lyrical tune, rhythmic and smooth canto, it is magnificently conceived. It pays attention to instrumental music, song and dance.

At present, fewer and fewer people can play it in Lijiang. Different levels of government in Lijiang have taken a lot of effective measures to preserve and rescue this fabulous culture under the shock of modern civilization.





藏族锅庄舞 (香格里拉县、德钦县) \*

Guozhuang Dance of Zang People, Shangri-la County, Deging County

佤族木鼓舞(沧源佤族自治县)\*

Wooden Drum Dance of Wa People, Cangyuan Wa Autonomous County

壮族彝族铜鼓舞 (文山壮族苗族自治州) \*

Bronze Drum Dance of Zhuang People and Yi People, Wenshan Zhuang-Miao Autonomous Prefective

傣族孔雀舞 (瑞丽市 \*、孟连傣族拉祜族佤族自治县)

Peacock Dance of Dai People, Ruili City, Menglian Dai-Lahu-Wa Autonomous County

傈僳族歌舞阿尺木刮(维西傈僳族自治县)\*

Achimugua Song and Dance of Lisu People, Weixi Lisu Autonomous County

彝族葫芦笙舞(西畴县)\*

Hulusheng Dance of Yi People, Xichou County

彝族烟盒舞 (石屏县 \*、新平彝族傣族自治县)

Dance with Tobacco Cases of Yi People, Shiping County, Xinping Yi-Dai Autonomous County

阿昌族舞蹈"蹬窝罗"(梁河县、龙陵县)

"Dengwoluo" Dance of Achang People, Lianghe County, Longling County

拉祜族葫芦笙舞(澜沧拉祜族自治县、双江拉祜族佤族布朗族傣族自治县)

Hulusheng Dance of Lahu People, Lancang Lahu Autonomous County, Shuangjiang Lahu-Wa-Bulang-Dai Autonomous County

彝族打歌 (景东彝族自治县)

Dage of Yi People, Jindong Yi Autonomous County

基诺族大鼓舞 (景洪市)

Big Drum Dance of Jinuo People, Jinghong City

普米族舞蹈"搓蹉" (兰坪白族普米族自治县)

"Cuocuo" Dance of Pumi People, Lanping Bai-Pumi Autonomous County

傈僳族刮克舞 (福贡县、泸水县)

Guake Dance of Lisu People, Fugong County, Lushui County

怒族达比亚舞 (福贡县)

Dabiya Dance of Nu People, Fugong County

彝族花鼓舞 (峨山彝族自治县)

Huagu Dance of Yi People, Eshan Yi Autonomous County

哈尼族棕扇舞(元江哈尼族彝族傣族自治县)

Zongshan Dance of Hani People, Yuanjiang Hani-Yi-Dai Autonomous County

傣族象脚鼓舞 (德宏傣族景颇族自治州)

Xiangjiaogu Dance of Dai People, Dehong Dai-Jingpo Autonomous Prefecture

彝族大三弦舞(陆良县、石林彝族自治县)

Dasanxian Dance of Yi People, Luliang County, Shilin Yi Autonomous County

景颇族刀舞 (陇川县)

Sword Dance of Jingpo People, Longchuan County

佤族甩发舞 (沧源佤族自治县)

Swinging Hair Dance of Wa People, Cangyuan Wa Autonomous County

傣族自家舞、马鹿舞(耿马傣族佤族自治县、孟连傣族拉祜族佤族自治县)

White Elephant Dance and Red Deer Dance of Dai People, Gengma County, Menglian Dai-Lahu-Wa Autonomous County

四筒鼓舞(昭通市昭阳区)

Sitonggu Dance, Zhaoyang District of Zhaotong City

壮族纸马舞 (文山县)

Zhima Dance of Zhuang People, Wenshan County

纳西族东巴舞 (丽江市古城区、玉龙纳西族自治县)

Dongba Dance of Naxi People, Ancient Town District of Lijiang City, Yulong Naxi Autonomous County

注: \*为第一批国家级非物质文化遗产名录云南项目



# 傣族孔雀舞

云南傣族地区的傣族群众视孔雀为吉祥如意、美丽善良的 象征。孔雀舞在傣族村寨十分盛行,是其民间颇具特色的表演 性和自娱性舞蹈种类。

思茅市孟连傣族拉祜族佤族自治县的傣族孔雀舞普遍流行于 勐马镇、娜允镇的40多个傣族村寨中、每个村寨都有半数以上的 人会跳孔雀舞,每个乡镇都有数十人的孔雀舞表演队。孔雀舞的 程式内容不尽相同,但主题均是表现傣家人善良的民族性格, 表演形式有3种:单人孔雀舞,多为模拟孔雀飞跑下山、漫步森 林、饮泉戏水、拖翅、晒翅、抖翅、展翅、开屏、飞翔等动作、 姿态;双人孔雀舞,一雌一雄,身缚孔雀架子,表现相互依偎、 追逐嬉戏等;经老艺人加工编排的女性集体孔雀舞,4人、8人至 几十人表演均可,模仿孔雀千姿百态的优美动作,有一定的步法 规律和较固定的鼓点伴奏。孟连孔雀舞保留了传统的架子孔雀 舞,舞者身穿一套花纹色调与孔雀相近的服装,外套莲花形坎 肩,头戴塔形尖帽;孔雀架子用三角形竹架作身,其上插竹条并 用绸或布扎制,后边三片,两边各四片,代表孔雀尾巴和翅膀, 拴在舞者手臂和手腕上,随着不同舞蹈动作时而张开,时而合拢 或左右摆动。在大型表演中,架子孔雀舞一般与大象舞、马鹿 舞、鱼舞等共舞,在其他场合则多为单独表演。

孟连孔雀舞不仅表现孔雀的生活习性,也体现出佛经故事《孔雀王》中孔雀王用水为人们治病,给大地带来吉祥如意的内涵。孔雀舞不受时间、地点和舞者人数的限制,只要高兴,便聚而舞之,在节日和丰收、欢庆场合尤为盛行,人们敲响象脚鼓、排铓、镲,在欢快的乐声中翩翩起舞,尽情欢乐。

### Peacock Dance of Dai People

In areas where Dai people inhabit in Yunnan Province, Dai people regard peacock as the auspicious symbol of beauty and kindness. Peacock dance has been very popular in these Dai villages, which is a kind of folk dance of unique features for performance and self-entertainment.

Peacock dance of Dai people has been widely spread in more than 40 villages of Mengma Town and Nayun Town of Menglian Dai-Lahu-Wa Autonomous County, Simao City. More than half of the villagers of these villages can dance peacock dance and both towns have dance teams with over scores of dancers. Procedures and contents of peacock dance vary, but the theme is on Dai people's auspicious and kind character. There are three forms of performance, dance by single dancer, by a couple of dancers and by a group of female dancers. Created and edited by old artist, the last form can be danced by 4 women or 8 women, even up to scores of women. Dancing with peacock frame, peacock dance in Menglian has maintained the traditional form of it. In large scale performance, peacock dance with peacock frame is usually performed together with elephant dance, red deer dance, fish dance or others, while under other occasions it is performed alone.

Peacock dance in Menglian has not only illustrated the living habits of peacock, but also demonstrated the story of *Peacock King* in the Buddhist Scriptures, in which *Peacock King* cured the disease of people with water and brought good luck and happiness to the earth. Peacock dance is not limited by time and place, neither the number of dancers. Once people are happy, they gather together and dance it, and it is particularly popular on festivals, harvest and celebrations. People beat *xiangjiaogu* drum, *paimang* and small cymbals, and rise and dance in a happy mood with merry music.

# 彝族烟盒舞

玉溪市新平彝族傣族自治县彝族烟盒舞流传于扬 武镇鲁奎山和磨盘山一带, 彝语称"楂奇比"(团团 转)或"尼盖比"(跳姑娘),俗称"跳乐",属传统自 娱自乐性舞蹈。

传说以前当地彝族在无意中发现弹高梁杆能发出声响,于是便边弹边跳,为使脚步统一,便围成圈跳,"跳乐"从此开始。后来人们将弹高梁杆改为弹烟盒,于是烟盒成为"跳乐"中不可少的道具,舞蹈也由此得名。

扬武镇彝族烟盒舞有72套,现已整理出58套。分起调、行弦调、收弦调、过门调4大类,舞蹈人数不限,一般弹奏乐器者为男子3人,也可根据规模增加,男子奏起曲调,女子手弹烟盒起舞。常见舞步以双腿下蹲、骤起提步和双手下垂、小臂摆动为主要特征,有"鲊摆地奇"(开头要跳)、"嫫笑斋尼该"(山神树冒烟)等20多个套路。舞蹈套路按照由简到繁、先易后难的程序进行。以圆圈为主,一起抬脚,一起下蹲,边转边跳,场面非常热闹。一般用月琴、三弦、牛角、二胡等乐器伴奏。烟盒舞的产生与劳动有着密切的联系,具有浓郁的生产生活气息,大部分套路、动作仍保留着原始生产劳作的痕迹,从不同侧面反映了彝族人民的生活劳动和风土人情,具有鲜明的民族风格和地方特色。

目前在全镇的106个自然村里,跳烟盒舞非常盛行,有广泛的群众性,已成为对外沟通和当地人娱乐、健身的重要活动内容,起到增强民族团结、振奋民族精神的作用。自1953年至今,已多次参与省内外活动和表演。

### Dance with Tobacco Cases of Yi People

In Xinping County of Yuxi City, Yi people's dance with tobacco cases has been spread in the areas around Lukui Mountain and Mopan Mountain, Yangwu Town. As a type of traditional dance for entertainment, in Yi language, it is called "zhaqibi" (turning around) or "nigaibi" (girls' dancing). Usually it is called "tiaoluo".

It is said that long ago local Yi people unconsciously found out sound could be made by plucking the stalk of Chinese sorghum, and then they began to dance while plucking the stalk. Later, the stalk was replaced with tobacco case. So tobacco case has been irreplaceable in "tiaoluo", and the dance also got its name. There are 72 types of the dance, and 58 of them have been sorted out. There is no restriction on the number of dancers. Usually three men play musical instruments. Men play the tune, and women pluck tobacco case and dance.

At present, in 106 natural villages of the town, dance with tobacco case has been very popular. It has been a way to communicate with other areas and the important way of entertainment and keeping fit. It has the effect of enhancing ethnic groups' unity and inspiring national spirit. Since 1953, the dance has been performed many times under various occasions in the country.



# 阿昌族舞蹈"蹬窝罗"







#### 梁河县舞蹈"蹬窝罗"

阿昌族舞蹈"窝罗舞"流行于德宏傣族景颇族自治州梁河县的湾中、勋可、内盖、横路、关璋、弄别、动来等阿昌族村寨,各地的动作风格大同小异。

阿昌族古老的传统舞蹈主要是"窝罗蹬嘎","窝罗"是曲调主要的开始唱词,"蹬嘎"意为舞蹈,总称为"窝罗舞"。舞蹈主要摸拟飞禽走兽的动作,如麻雀步、猛虎下山等。跳麻雀步表示希望得到好运,跳时唱的是"巴松昆";跳猛虎下山步表示扶正压邪,大吉大利,跳时唱的是"窝罗歌"。

最早的"窝罗舞"来源于阿昌族人民的生产劳动,由老歌手领唱,大家随着唱跳,根据曲调的变化而改变动作。古老的窝罗舞由自由步、麻雀步、猛虎下山步3个部分组成。舞蹈场面造型是"太阳打伞"、"月亮戴帽",大圆圈的舞蹈队型为"双龙行路",在舞蹈中调整为"金龙转身"。

随着社会的发展,阿昌族人民结合生产生活提取新的题材,将窝罗舞整理为窝罗、阿露、团结、射箭、耕织、丰收6个部分。舞蹈内容朴实,曲调欢快,表现了阿昌族人民热爱生活、团结向上的精神,具有浓郁的民族风格和地方特色。

#### 龙陵县舞蹈"蹬窝罗"

每年农历正月初八,居住在保山市龙陵县河头乡蛮旦、下寨、大田坡、打黑4个寨子的阿昌族人,都要聚集在蛮旦寨脚的舞场上,举行"阿昌大祭",跳"蹬窝罗"舞。"蹬"阿昌语为"跺","窝罗"有欢乐之意,可译为"跳欢乐"。龙陵阿昌族"蹬窝罗"的舞蹈动作没有固定传授人,唱词也是口授心记。

"阿昌大祭"即"窝罗节",是传说中开天辟地的天神"遮帕麻"和地母"遮咪麻"升天之日。届时,设立神坛,供奉遮帕麻和遮咪麻的神像、象征人类出生的葫芦和射落假太阳的神弓。"暮陶"(巫师)首先赞颂天神的丰功伟绩,然后在请天神享用供品时,舞众在"烘干"(领舞者)的带领下,起舞"蹬窝罗"。"蹬窝罗"是《则勒扎》("则勒"意为山歌,"扎"意为小嗓)的3个组成部分之一,第一部分为"把套昆"(小嗓唱的"传承调"),第二部分为"把松昆"(大嗓唱的"美丽的袖子"),第三部分为"蹬窝罗",现在第一、二部分在龙陵县已经失传。

跳窝罗舞时,人们沿逆时针方向围圈而舞,有的装扮成狮子、老虎、水牛、猴子、鹭鸶等,模拟这些动物的各种动作跳舞。狮、虎表示剽悍、勇猛,水牛代表诚实、任劳任怨,猴子表示聪明、机灵、敏捷……蹬窝罗时先迈"狮虎步",先蹉后跳再蹬,扭身转腰,动作潇洒奔放,古朴率真,刚劲有力。

梁河县已将"窝罗节"定为民族节日。目前,"蹬窝罗"已经出现变异,如舞蹈中的伴奏乐器就由原来的七八种锐减到现在的两三种。

### "Dengwoluo" Dance of Achang People

#### "Dengwoluo" Dance in Lianghe County

"Dengwoluo" dance of Achang people has been spread in some Achang villages in Lianghe County, Dehong Prefecture, such as Wanzhong, Xunke, Neigai, Henglu, Guanzhang, Nongbie and Donglai. Among those villages, the gestures of the dance are similar.

The main traditional ancient dance and music of Achang people is "woluodengga". "Woluo" is the beginning words of the tune, "dengga" means dance. They are called "woluo" dance together. The dance is largely to imitate the gestures of birds and animals, such as the sparrow steps, tiger leaping.

The earliest "woluo dance" was from Achang people's work and production. An old singer led the singing, other people sang and danced following him and changed steps and movements according to the tune. As the development of the society, finding new subject matter from life and production, Achang people have sorted out "woluo dance" as six parts, namely, woluo, alu, unity, archery, farming and weaving, and harvest. With lyrical tune, the contents of the dance are plain. With ethnic style and local features, the dance has reflected Achang people's love for life and their spirit of unity and making progress.

#### "Dengwoluo" Dance in Longling County

On January 8 of lunar calendar each year, Achang people from four villages, Mandan, Xiazhai, Datianpo, and Dahei of Hetou Township, Longling County, will gather in the dance place at the foot of Mandan Village, hold "achangdaji" ritual and dance "dengwoluo". "Deng" means "tramp" in Achang language, "woluo" means "happiness", so "dengwoluo" can be interpreted as "happy dancing".

"Achangdaji" is "Woluo Festival". The date of the festival is said to be the time for the original god of sky "Zhepama" and goddess of the earth "Zhemima" to go to the heaven. On the day, an altar will be set up to worship statues of Zhepama and Zhemima, the calabash symbolizing the birth of human being, as well as a holy bow which shot down the false sun.

When dancing woluo, people dance in anti-clockwise in a circle. Some dancer dressed up as lion, tiger, buffalo, monkey and little egret to imitate their gestures. Lianghe County has set "Woluo Festival" as ethnic festival. At present, "dengwoluo" has been varied. For example, musical instruments for accompaniment of the dance have been shrunk from 7 or 8 to 2 or 3.





# 拉祜族葫芦笙舞

葫芦笙舞是拉祜族有代表性的一个大舞种,主要流传于临沧市双江拉祜族佤族布朗族傣族自治县的忙糯乡、勐勐镇、大文乡、勐库镇等拉祜村寨和思茅市澜沧拉祜族自治县木戛乡等拉祜族聚居区,是以吹葫芦笙为伴奏的民间舞蹈。清道光《云南通志》载:"倮黑聚时,亲戚令饮,吹笙为乐"。道光《威远厅志》之二载"倮黑鲠直……男女杂聚,携手成圈,吹笙跳舞"。

拉祜族葫芦笙舞有两种活动形式:一种是在民族节日中仪式程序规范,要求按规定跳完所有套路,主要在每年农历八月十五"神林"及"扩塔"(春节)时在家庭内举行。以"起歌"为开始,从正月初二晚上起跳,按十二属相连跳12天,以"大路歌"结束。另一种是在婚丧、娱乐时跳的葫芦笙舞,不跳传统礼仪性的套路,随意性较强。拉祜族各村寨都跳葫芦笙舞,春节时全寨或几寨人同跳葫芦笙舞,可有上百支队伍共唱共舞,场面十分壮观,春节期间可连跳半月之久。

#### 澜沧县拉祜族葫芦笙舞

澜沧县拉祜族葫芦笙舞拉祜语称"戛克",现有近百套舞蹈动作组合,已收集整理98套。可分为5类:一是祭祀礼仪舞,共有10套动作,其中开门舞"嘎祭"和收尾舞"嘎祭根"的动作基本上是一步一跺脚,模仿对创世神灵"厄莎"的顶礼膜拜和对"佛祖帕"一步一拜的姿态;二是生产劳动舞,共有35套动作,基本是摹仿劳动的动作,从选地、磨刀、钐地、扒草、烧杂草、犁地、撒谷子到打谷子、背谷子等,反映了拉祜族先民刀耕火种的农业生产过程,动作较简单;三是反映生活的舞,共有13套动作;四是模拟动物生活习性的舞,共有20套;五是情绪舞,共有20套,主要表现丰收、狩猎后的狂欢或表现心中的喜悦,这类舞蹈动作除开头结尾外,变化无穷,可即兴创造。另外还有部分表现祭祀仪式的舞蹈。

葫芦笙舞现在已经成为全民性的欢庆舞蹈, 是拉

祜族自娱自乐的表演性民间舞三大舞种之一。澜沧县 葫芦笙舞风格独特,具有一定的艺术性和观赏性,曾 获文化部、国家民委组织的全国少数民族文艺会演二 等奖,多次参加省内外各种演出活动,已成为当地各 族群众自娱自乐的健身舞种和中小学民间舞蹈课程的 主要内容。

#### 双江县拉祜族葫芦笙舞

双江县拉祜族葫芦笙舞也称为"打歌",在形式上较多地保留了传统古朴的艺术风格。一般以男子吹葫芦笙逆时针方向转圈边吹边跳,妇女随男子围圈舞蹈,男女老少不限,人数多少不限,最多可达数百人。舞蹈由领舞者"歌头"带领,即兴变换套路。

"打歌"套路共有72套,分为农业生产劳动、目常生活、娱乐、飞禽走兽、人情世故、非农业生产劳动等六类。舞者上下肢比较协调,下肢动作较多。多以跺、踢、踏步、转身、跳跃、下蹲转身为主要动作特点。时而优雅,时而热烈,风格独特,舞姿古朴,诙谐风趣,生活气息浓郁。"打歌"主要有《三脚歌》、《青蛙歌》、《箐鸡摆尾歌》、《大路歌》等,内容丰富,妙趣横生。"打歌"多以葫芦笙伴奏,有时辅以箫、牛腿琴和小三弦。音乐节奏多用四分之二拍,旋律简单、乐句较短。72套路"打歌"动作较为复杂,现只有少部分人能完整地表演。

拉祜族"打歌"主要以口传身教的方式传承,"歌头"和骨干人员均为师传。双江县各拉祜族村寨尚无专门和固定的葫芦笙舞演出队伍,但以村寨为单位都能形成50-100人的文艺骨干群体。拉祜族"打歌"具有广泛的群众基础,深受当地群众的喜爱,流传较广,除节庆和婚嫁外,随时都可以跳,现已辐射到临沧市各县(区)以及周边市、县,成为当地一种独特的文化现象。葫芦笙舞有一定艺术性和观赏性,曾多次参加省、市举办的文艺汇演。

# Hulusheng Dance of Lahu People

Hulusheng dance is a kind of typical dance of Lahu people. It has been principally spread in areas where Lahu people living in compact communities, such as Mannuo Township, Mengmeng Town, Dawen Township and Mengku Town of Shuangjiang Lahu-Wa-Bulang-Dai Autonomous County, Lincang City, and Muga Township of Lancang Lahu Autonomous County, Simao City. It is the folk dance with the accompaniment of hulusheng.

Hulusheng dance of Lahu people has two types, one is for the festivity of etiquette and custom on ethnic festivals; the other is to dance on wedding ceremony, funeral, or for entertainment.

# Hulusheng Dance in Lancang County

In Lancang County, *hulusheng* dance is called "*jiake*" in Lahu language. There are about 100 sets of dances and 98 of them have been collected and sorted out. It can be classified as five types. The first type is the dance of rite on sacrifice, with 10 sets of dances. The second is on working and production, with 35 sets. The third is to reflect life, with 13 sets. The fourth is to imitate living habits of animals, with 20 sets. The fifth is to reflect thoughts and feelings, with 20 sets.

Hulusheng dance has been the dance for all local people, who dance it on happy occasion, gathering and festival and believe that once dancing, harvest is expected, safety and health of people will be blessed, and the domestic animals will be all thriving. It has been the dance for entertainment and keepingfit of local people, as well as the main contents of folk

dance lessons in primary schools and middle schools.

# Hulusheng Dance in Shuangjiang County

In Shuangjiang County, hulusheng dance of Lahu people is also called "dage", which has largely inherited traditional style in its forms. Usually a man plays hulusheng and dances in a circle in anticlockwise, women follow him to dance. The number of dancers is not limited.

There are 72 sets of "dage", which are classified as six types, farming, daily life, entertainment, birds and beasts, the ways of the world, and non-agricultural production.

"Dage" of Lahu people has been mainly passed on orally and by examples, but the leading singer and key members must learn from teacher. There is no fixed team of performing it in Shuangjiang County while "dage" is widely popularized here. With certain artistic attainment and enjoyment, there is no limitation of time to dance it.



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# 彝族打歌

"打歌"又称"跳山歌"、"跳歌"、"跳笙",是思 茅市景东彝族自治县广为流传的自娱性民间舞蹈,遍 布景东县每个彝族聚居及杂居的村寨,现已搜集整理 43套,名称、跳法各异,特色亦不相同。

据清代嘉庆《景东直隶厅志》记载,"打歌"在当时已流传。"打歌"除"闪闪歌"等个别有严格的时间、地点规定外,每逢春节、小年(农历正月十五)、火把节或婚嫁、聚会,都会彻夜玩跳。景东彝族大小村寨都有"玩场",在玩场跳山歌是青年男女交往最好时机。过去"跳山歌"是彝族跳,现汉族等民族也参与,歌词也用汉语。在民族杂居的村寨,"打歌"成为各民族团结的纽带。

"跳山歌"队形多为圆形,领舞者(歌头)领头 或居圆圈中央伴奏或领唱,舞者不限,围圈舞蹈。也 有站成两排偶数相对,以对歌形式伴以舞蹈。景东 "跳山歌"习俗规定,在一个歌场中,一家人或不同 辈份的亲属不能在一个舞圈中起舞, 也不能对调子。 因此,往往一个跳场中分几处跳,儿童、青壮年分 别有自己的舞圈。"跳山歌"舞蹈内容丰富,大体分 为三类:一是模拟动物神态舞,如"鸡勘歌"、"老鸹 "猴子扯磨"、"孔雀摇尾"、"马撕踢"、"羊撕 打"、"苍蝇搓脚"等:二是表现生产、生活、欢乐等 情绪的舞,如"三跺脚"、"三翻"、"合脚"、"梭啰啰 啰"、"新房歌"等;三是只限在婚丧祭祀上跳的"闪 闪歌"、"三面六"等舞。大部套路模拟动物和生产劳 动场景,带有浓厚的传统生产生活方式痕迹,很多舞 蹈有自己的古老称谓。景东打歌曲调优美,旋律流 畅,节奏规整严谨。主要用葫芦笙、大小三弦、笛 子、树叶、口琴等伴奏。

景东"跳山歌"群众基础好,流传广泛,几乎人人都会跳,是传统的民间群众文化活动形式。在无量山一带按传统节日、吉日跳,在哀牢山一带则不拘时间地点,想跳就跳,在传统节日时规模最为盛大。







### Dage of Yi People

As a folk dance for entertainment, "dage" is also called "tiaoshange", "tiaoge", or "tiaosheng", which has been widely spread in villages where Yi people living in compact communities and villages inhabited by various ethnic groups in Jingdong Yi Autonomous County, Simao City. 43 sets of it have been sorted out. They have different names, ways of dancing and characteristics.

According to historical records, "dage" began to spread in the Qing Dynasty. Except the type of "shanshange" has strict limitation on time and place, the other types will be danced day and night on the Spring Festival, xiaonian (January 15 of lunar calendar), Torch Festival, wedding ceremony or gathering.

With rich contents, "tiaoshange" is generally classified into three types. The type to imitate animals' gestures, such as "jikange", "song of crow", "monkey pushing mill", "peacock weaving tail" and so on. The type to reflect emotions in life, such as "sanduojiao", "sanfan", "song on new building" and so on. The type only dance on wedding ceremony or rite of funeral, such as "shanshange", "sanmianliu" and so on.

In Jingdong, "tiaoshange" has wide popularity. As a traditional form of folk cultural activity, almost each local person can dance it. In the areas around Wuliang Mountain, it is danced on traditional festivals and auspicious days, while in the areas around Ailao Mountain, there is no limitation to dance it and it is most ceremonious on traditional festivals.



### 基诺族大鼓舞

"大鼓舞"基诺语为"厄扯锅"、"司土锅","司 土"意为"大鼓","锅"即"跳"之意。流传于西双 版纳傣族自治州景洪市基诺山基诺族乡大部分村寨。 基诺族跳大鼓舞有两种传说,一说是为了感谢基诺族 创世祖先阿嫫腰白用大鼓拯救了基诺人,另一说是为 了制止鼓神色巴出来祸害人间。

跳大鼓舞以过"特懋克节"时最为隆重,时间是在每年2月6日。跳大鼓舞有一套完整的仪式。舞前,寨老们要先杀一头乳猪,一只鸡,供于鼓前,由7位长老磕头拜祭,并由一人念诵祭词,祈祷大鼓给人们带来吉祥平安。祭毕,由一人双手执鼓槌边击边舞,另有击铓、击镲、伴舞、伴唱者若干,唱《乌悠壳》歌,歌词多讲述基诺人的历史、道德法规等内容。

基诺族的大鼓不仅是一种民间乐器,也是一种"神物",每逢"特懋克节",人们都要杀猪、杀鸡、宰牛来拜祭它。大鼓也是一种权利的象征,过去只有寨中的长老卓巴和卓色才拥有保管权,一个村最多也只有两个鼓,分为公鼓和母鼓,只能挂在卓巴家的神柱上。鼓的选材、制作、敲击、放置等都有一整套严格的仪式和规程。跳大鼓舞时,一人击大鼓,双手握





鼓槌,边击边跳,另有击铓锣一人,击镲一人,旁边 伴唱伴舞者若干。舞蹈动作有"乌悠壳"(拜神灵)、 "厄扯锅"(欢乐档)、"特美阿米"(过年调)等。

基诺族"大鼓舞"有一定的历史文化内涵,具有艺术性和观赏性,群众基础较好,多数基诺族人都会跳,但目前能系统掌握大鼓舞仪式全过程及全部舞蹈动作者多年事已高,传承面临困难,加上制作大鼓的木材资源受到限制,能制作和拥有大鼓的基诺族村寨逐步减少。



### Big Drum Dance of Jinuo People



In Jinuo language, "big drum dance" is "echeguo", "situguo". "Situ" means "big drum" and "guo" means "dancing". The dance has been spread in most villages of Jinuoshan Township, Jinghong City. There are two folk tales about the dance. One said that people dance in order to commemorate the original ancestor of Jinuo people Amoyaobai who rescued Jinuo people with big drum; the other said that people dance in order to prevent drum deity Seba from bringing disasters to them.

There are a complete set of rite to dance "big drum dance", which is most ceremonious on "Temaoke Festival" on which Jinuo people will slaughter pig, chicken and ox to offer sacrifice to the big drum, since it is not only a kind of folk musical instrument, but a "sacred instrument" as well. Big drum is also a symbol of power. In the past, only the elders "zhuoba" and "zhuose" of the village have the right to keep it. At it's most, one village can have two drums, one male and one female, which are hanging on the sacred pillar in zhuoba's home.

With artistic containment and enjoyment, "big drum dance" of Jinuo people contains certain connotation of history and culture. Most of Jinuo people can dance it, but now only fewer elders can command the rite and all steps and movements of the dance. In addition, the wood to make big drum has been limited, so the number of villages making and owning big drums is gradually decreasing.

# 普米族舞蹈"搓蹉"

"搓蹉"为普米族语,"搓"意为(这种)舞,"蹉"意为跳,即"跳(这种)舞"之意。舞时,以四弦琴伴奏,领舞者拍击羊皮,起到击鼓伴奏的效果,因此又称"羊皮舞"。此外,还有"四弦舞"、"普米锅庄"之称。主要流传于怒江傈僳族自治县通甸、河西、共、金顶、石登等普米族聚居村寨,是普米族在喜庆节日和平日欢聚时最喜爱跳的民间自娱性舞蹈。





"搓蹉"起源历史无文字可考, 民间传说在一次战争中, 普米族先民 在夜间燃起篝火,通宵达旦跳"搓 蹉"舞, 今敌人误以为他们人马无 数,最终智退敌人。传统的"搓蹉" 舞据老艺人说,原有72调,即72套舞 步的变化,现保留下来的只有"团聚 舞"、"碗筷舞"、"相近舞"、"鞋底相 碰舞"、"臂部相撞舞"、"结尾舞"等 12套。"搓蹉"队形较丰富,有单圈、 双圈,对跳、开门、二龙吐水、满天 星等。舞时,众舞者拉手围圈,面对 圈中篝火,边舞边唱。一人弹四弦 琴,一人执筷子、竹板、木碗或拍羊 皮, 对舞伴奏。变动作前先变曲调, 舞蹈随领舞者的曲调变换而变换。舞 蹈热烈奔放,风格独特。"搓蹉"每年 都要跳几十次,在兰坪县流传广泛, 主要以师传、家传为主, 普米族儿童 一般从三四岁起即随大人一起跳。

"搓蹉"舞保留了古代歌、舞、 乐三位一体的特点,舞蹈套名繁多, 队形、舞步变化丰富,有张有弛。它 是普米族人民最喜爱的舞蹈,流传自广,多用于各种自娱、喜庆健身几 动,不受参与人数的限制,少则是大人参与,多可上万人齐跳,表达已 族团结和欢乐的情绪,有一定艺工作者 整理改编的"搓蹉"开始在国内外演 出,多次获得省、国家级奖励。



### "Cuocuo" Dance of Pumi People

"Cuocuo" is Pumi language, which means "dancing (this kind of) dance". When people are dancing, it is accompanied by sixian. The leading dancer beats the sheepskin for the effect similar to beating drum, so it is also called "sheep skin dance". Besides, it is also called "sixian dance" and "Pumi guozhuang". The dance has been mainly spread in villages of Lanping County, Nujiang Prefecture, where Pumi people living in compact communities, such as Tongdian, Hexi, Lajing, Jinding and Shideng. It is the folk dance for entertainment loved best by Pumi people on festivals and gatherings.

According to old dancers, there were 72 sets of the dance, which means 72 variations of dancing steps and movements. Up to now, only 12 sets have been inherited, such as "dance of reunification", "bowl and chop stick dance", "dance of the touch of sole of shoes" and so on.

"Cuocuo" dance has combined ancient song, dance and music into one. With wide popularity, it is the dance loved most by Pumi people. With certain artistic containment, it has reflected the thoughts of ethnic groups' unity and cohesion. Since 1980s, the dance has been performed both at home and abroad, and won awards of different levels.



# 傈僳族刮克舞

傈僳族舞蹈"刮克"又称"打转舞",可意译为"欢乐跳"。分支较多,流传于怒江大峡谷福贡县、 泸水县的傈僳族村寨,是傈僳族传统的娱乐性集体舞蹈。泸水县的"刮克"舞多以"生产舞"为基调,表现形式与福贡县"刮克"舞大同小异。

"刮克"可分"其本刮克"和"无伴奏踢踏刮克"两种。"其本刮克"是以类似琵琶的乐器"其奔"为伴奏的舞蹈;"无伴奏踢踏刮克"是以跺、擦舞步踏地为节的舞蹈。"刮克"舞约有70多个套路,有一步跺、扭摆跳、撒荞舞、赶熊舞、围猎舞、刀舞、盔甲舞、砍火山舞、种谷舞、栽秧舞、破板子舞、背水舞、吸烟舞、摇篮舞、野鸡找食舞、豹子甩尾舞、麦叶长舞、射箭舞等,内容十分丰富,生产生活、自然生物无所不包。其中,《米依刮走》意为"跳劳动生产舞",再现了傈僳族刀耕火种的劳动生活全过程,找土地、砍火山、挖地、种谷、薅草、扳包谷、背包

谷、丰收等一系列过程都以舞蹈形式进行艺术表现。 《猴子豁拳舞》傈僳族语称"箭米要吾",是表现山 地庄稼成熟后,猴子偷包谷的情景,由猴子豁拳(定 输赢)、拍手、扳包谷、梳头、找虱子、洗脸、喜翻 身等多种舞蹈动作组成。《破板子舞》傈僳语称"塞 角扒果皮哦",意为"有力气的人破板子",也是一 套完整的舞蹈,表现选树、伐木、剖圆木、劈砍成块 的全过程。这些套路比较完整,可作为一个独立的节 目进行表演。

"刮克"舞的起源年代不详,民间传说是在播种季节为赶跑、踩死耗子精而跳的。地点多在广场和屋内火塘边。"刮克"由一人或数人站在中间,众人围圈而舞;"无伴奏刮克"是以踏地为节,男女老幼围成一大圈舞跳,动作豪放,情绪高昂,跳至高潮,一起欢呼"哇溜玛"、"霞溜玛"(意为跳得多和谐、多欢畅),表现出傈僳人的团结、豪迈的民族精神。



### Guake Dance of Lisu People

"Guake" dance of Lisu people is also called "dazhuanwu", which can be interpreted as "happy dancing". With many schools, the dance has been mainly spread in Lisu villages of Fugong County and Lushui County in the Nujiang Grand Canyon. It is the traditional collective dance of Lisu people for entertainment. "Guake" dance in Lushui County has usually taken "production dance" as the basis. The ways of dancing is similar to "guake" dance in Fugong County.

"Guake" can be classified as "qibenguake" and "tap dance guake without musical accompaniment". "Qibenguake" is accompanied by musical instrument "qiben", which is similar to pipa; "tap dance guake without musical accompaniment" has taken the rhythm of stamping and rubbing the ground. With various contents, there are about 70 sets of "guake" dance relating to production, life and nature.

When "guake" dance appeared is not clear. According to folk tales, people began to dance it in sowing season for the purpose of driving away and killing the demon of mouse. Usually people dance it at the square or around the fire pit in the house. The dance has reflected the ethnic spirit of unity, boldness and generousness of Lisu people living in mountainous areas.



### 怒族达比亚舞

达比亚舞是怒族具有代表性的舞种之一,流传于怒江傈僳族自治州福贡等县怒族村寨。"达比亚"是怒族的传统弹拨乐器,外形似琵琶、三弦。达比亚舞即是以"达比亚"乐器名称命名的舞蹈。

达比亚舞以舞者边弹边舞为特征,有近百个套路,表现题材十分广泛。有反映怒族祖先不断迁徙的"第一、二、三次找土地舞",有反映母系社会结婚时新娘和舅舅跳的"手舞",男人生孩子的"生育舞",有保卫家园的"古战争",有表现怒族创世祖先乍付赛和乍付玛两人的爱情感动天神的"双人达比亚舞",有反映爱情的"找情人舞"、"情人相约逃婚舞",有反映生产生活的"找野菜舞"、"割小米舞"、"狩猎舞"、"母鸡下蛋舞",还有以歌唱为特色的"哦得得舞"等,均是以舞蹈动作和琴声结合来表现的。

达比亚舞从多侧面反映怒族人民的历史文化生活,有重要的研究价值。达比亚舞既要弹弦,又要跳舞,技术难度较大。现能跳的人已很少,许多会跳的老人因信仰原因,不再唱小调和跳民族舞,因此"达比亚舞"呈现逐渐消失的趋势。

### Dabiya Dance of Nu People

Dabiya is one of the typical dances of Nu people. The dance has been spread in Nu villages in Fugong County and others in Nujiang Prefecture. With the shape resembling *pipa* and *sanxian*, "dabiya" is Nu people's traditional plucked string instrument. Dabiya dance is named after the musical instrument.

The characteristic of the dance is that dancers are dancing while plucking. There are about 100 sets of the dance. The dance covers a wide range of subject matters, such as on migration of ancestors of Nu people, on custom, legends, wars, love, production, life and so on.

From many aspects, *dabiya* dance has reflected Nu people's history and culture, so it has important value in research. *Dabiya* dance demands skills since the dancer is dancing and plucking simultaneously. At present, very few people are able to dance it. Many old people who can dance it are forbidden to dance ethnic dances and sing ethnic tunes because of their belief. So *dabiya* dance has the tendency of extinction.



### 彝族花鼓舞

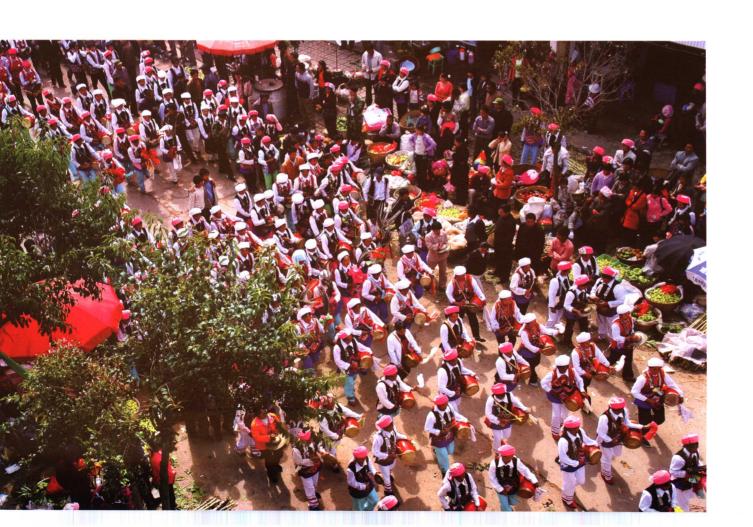
峨山彝族花鼓舞,彝语称"者波必",流传于玉溪市峨山彝族自治县的彝族村寨。在双江镇、小街镇、甸中镇、化念镇、塔甸镇、大龙潭乡、富良棚乡、岔河乡,均有大量的彝族花鼓舞分布,并有经常性活动。

花鼓舞于清末(1898年)传入峨山,民国时期在全县普及。流传至今的花鼓舞作为彝族人民创造的传统文化表现形式之一,已成为彝家人怡情、励志的不可或缺的精神食粮。

峨山彝族花鼓舞原用于丧葬、祭祀,后广泛用于婚丧、奠基、新房落成、接神送祖等民俗活动,现已成为仪仗及广场表演的主要内容。花鼓舞为5人合跳,由"龙头"执箐鸡尾领舞,其余4个舞者左腰系花鼓,右手执槌击跳,以颠跳为基本步伐,有蹬、拐、转、垫、跺、腾跳等变化。花鼓舞分快、慢两种节奏,慢板称"板鼓",击打有力,刚毅沉着;快板称"紧鼓",活跃奔放。除"台阶舞"、"点脚步"、"小兔舞"、"进三退三"等套路为慢鼓外,其余皆为紧

鼓。峨山花鼓舞是彝汉歌舞文化的结合体,起舞时原唱汉语花灯调,现在有些地方则唱彝语或半彝半汉的"跳乐调"。自花鼓舞传入峨山后,融入了峨山彝族"跳乐"中的"韧脚"、"跺脚"、"颠脚步"、"引步"等动作,有"四合心"、"蛇蜕皮"等35个套路,模仿动物、反映生产劳动或以自然界中的事象命名。这些套路多为连贯或穿插组合表演,有时一段舞中有多个套路相组合,也可单独表演,形式灵活多样,具有似彝似汉的艺术风格,艺术价值和观赏价值较高。

花鼓舞需经师傅传授动作套路和表演程序,必须专门学习才能掌握技艺,有村寨相互传承、本村传承、家庭传承和少数自学方式,群众基础良好。据2004年7月调查,峨山县共有花鼓队594支,鼓手7251名,能跳花鼓舞者上万人。花鼓舞演出终年不断,各社、乡、村经常组织赛事或联谊演出,在彝族火把节等节庆活动中更成为一项重头戏,多次参加国家、省、市演出并获奖,是该县人民喜爱的"县舞"。



### Huagu Dance of Yi People

In Eshan County, *huagu* dance is called "*zhebobi*" in Yi language. The dance has been spread in Yi villages of Eshan Yi Autonomous County, Yuxi City. In the county, except some Hui villages, the dance is widely distributed and relative activities are often held.

Huagu dance was spread into Eshan at the end of the Qing Dynasty (1898) and was poplar during the period of Republic of China. As a form of traditional Yi culture, it has been irreplaceable mental pabulum for Yi people. Initially, huagu dance of Yi people in Eshan was for funeral and sacrifice, later it was for many custom activities, such as wedding ceremony, funeral, laying a foundation for house, celebration of new house and so on. Now it has been the main contents of performance on square.

The learner must learn from teacher to command the skills of *huagu* dance. With wide popularity, there are several ways to pass on the dance, such as passing on among villages, within village, within family or few by self-taught. People in the county love the dance most and about thousands of people can dance it. The dance has been performed under many occasions and won awards of different levels in the country.



# 哈尼族棕扇舞



哈尼族棕扇舞是玉溪市元江哈尼族彝族傣族自治县具有特色和 代表性的传统民间舞蹈之一,流行于元江羊街乡那诺街哈尼族聚居 地。舞蹈的起源与古老的狩猎采集生活和祭祀活动有关,从模仿狩 猎中的禽兽飞跃奔跑和表现猎人凯旋归来的心情,到表现手拿棕扇 驱鬼祭神的场景都有体现。

棕扇舞最初主要用于祭祀活动,舞姿不求统一,但每个动作均有象征性,男性模拟动物或鸟类,女性手持棕扇模拟白鹇鸟动作,各自起舞,表示对死者的尊敬和怀念,既庄重肃穆又感情真挚。随着社会发展,棕扇舞逐渐淡化祭祀成分,发展为今天既可用于祭祀仪式更是自娱活动的舞蹈,不仅在祭祀、丧葬时歌舞,逢年过节、农事休闲时亦歌亦舞。

棕扇舞以铓、鼓、钹和唢呐等为伴奏乐器,道具由内装谷子、包谷、荞子、银链、铜币的一对竹筒及若干松枝组成,摆放在竹篾席上。棕扇为女子专用道具。舞蹈有一定技巧性,动作古朴、厚重、风趣,多用脚步颤动,起伏开跨及大小手臂的甩转,部分舞姿与岩画舞图相似。有"老熊洗脸"、"猴子作揖"、"猴子抱瓜"、"老鹰叼小鸡"、"老熊穿裤"、"猴子搂腰"、"公鸡斗架"、"猴子掰包谷"、"老鹰拍翅膀"、"老熊走路"等10多套动作,形态逼真、舞姿优美,民族特征鲜明,有浓郁的地方风味。

主要传承方式为师传,由师傅向徒弟传授舞蹈的主要动作和基本技法。作为哈尼族舞蹈代表作之一,棕扇舞多次在国内获奖,曾 赴瑞典、意大利等国家演出。

### Zongshan Dance of Hani People

Zongshan (palm fan) dance of Hani people is one of the most featured and typical traditional folk dances in Yuanjiang County, Yuxi City. It has been spread in areas where Hani people living in compact communities of Yangjie Township, Yuanjiang County. The origin of the dance was related to ancient hunting, collecting and sacrifice.

Initially, zongshan dance was for sacrifice, in which dancing steps and movements were not unified, but each gesture had symbolic meaning. As the development of the society, the elements of sacrifice of the dance have been diluted, and people dance it not only for rites of sacrifice, but for entertainment as well.

Musical instruments for the accompaniment of zongshan dance

are *mang*, drum, cymbals and *suona* horn. Putting on bamboo mat, props consist of several pine tree wigs and a pair of bamboo tubes containing unhusked rice, maize, buckwheat, silver chain, and copper coin.

Zongshan dance has been principally passed on from teacher to student. As one of the masterpieces of Hani people's dances, zongshan dance has been performed and awarded many times in the country. It was also performed in Sweden, Italy and other countries.





德宏傣族景颇族自治州傣族象脚鼓舞流行于德宏州盈江县、瑞丽市等傣族聚居村寨。象脚鼓的历史悠久,有关鼓和舞蹈的民间传说甚多,属于祭祀性兼欢庆性的舞蹈。作为当地傣族的一种传统文化形式,象脚鼓舞表现了傣族人民勤劳善良和对美好生活的追求,以及热情坚毅的性格特点。

舞蹈由男性表演。一人敲象脚鼓,一人打钹。两人相互配合,同时出脚、收脚,有时面对面,有时背对背,边敲边舞,有一定的规律性和成型的10套舞蹈动作,具有较强的艺术感染力。瑞丽的长象脚鼓较有特色,傣语称"乃光绕",鼓长1.7~2米,由一人表演,以排铓、镲伴奏。舞者左肩挎鼓,用双手交替击鼓,有指、掌、拳、肘、脚跟、膝等多种打法,鼓点节奏富于变化。舞蹈基本围绕击鼓动作展开,有较大随意性。

象脚鼓舞在德宏州盈江县和瑞丽市有广泛的群众基础,影响较广,是群众参与最多的民族民间文艺形式。现在当地跳象脚鼓舞不仅是民间娱乐,更通过舞蹈与外界沟通情感、了解信息、增进友谊,有着向外宣传傣族民族民间文化和弘扬本地优秀传统文化的积极作用。

随着社会的发展,舞蹈已成为逢年过节、民族节庆(如泼水节)等活动的主要内容。象脚鼓舞这样的民间艺术形式的表演,充分展示了节日的气氛和傣族人民的思想感情,是源于生活、反映生活的艺术再现。



# 傣族 象脚鼓舞

# Xiangjiaogu Dance of Dai People

In Dehong Prefecture, *xiangjiaogu* dance has been spread in villages where Dai people living in compact communities in Yingjiang County and Ruili City. With a long history, there are many folk tales about it. It is the dance for sacrifice as well as festivity. As a traditional cultural form of local Dai people, it has reflected their pursuit of happy life as well as their passionate and tough character.

The dance is performed by two men, one of them beats *xiangjiaogu*, the other beats cymbal. Beating and dancing, they cooperate with each other. They step forward and backward together. Sometimes they are back-to-back, sometimes face-to-face. The dance bears strong artistic appeal.

With much influence, *xiangjiaogu* dance has been widely popular in Yingjiang County and Ruili City. Among ethnic folk artistic forms, it is the one with the largest number of participants. As the development of the society, *xiangjiaogu* dance has been the main contents of festivals and ethnic festivals such as Water-Splashing Festival.

## 彝族大三弦舞

### 陆良县大三弦舞

曲靖市陆良县小百户镇打鼓村彝族撒尼人的大三 弦舞世代流传, 无具体起源时代可查。彝族大三弦舞 主要是人们在节庆时和劳动之余跳的一种集体舞。小 伙子们在天黑后挎上三弦, 见景生情, 边弹边唱, 在 寨中邀请舞伴。人们听到传出的琴声和掌声后,就会 跑来公房内跳舞。若遇娶亲嫁女,会通宵达旦跳舞, "听见笛子三弦响,人人脚杆都会痒"。

跳大三弦舞时人数不限。男女两排对舞,男的拨 弦引笛, 女的击掌拍迎, 队形变化复杂, 以圆圈和方 队为主。速度有快有慢,蹬脚有韧劲,收脚有弹力, 蹬脚快, 收脚慢, 干净稳健, 一进一退, 起落有致, 节拍鲜明, 节奏感强。舞者随着音乐快慢和哨音的长 短,可变化不同的舞步。主要套路有"弹跳步"、"跑 跳步"、"转自跳"、"十字档"、"弹脚转身跳"、"摆 臂转圈"等。舞蹈的主要特点是沉、稳、颤、顿、朴 实、矫健、豪放。

彝族大三弦舞在当地流传广, 不拘形式, 不限时 间,不分民族,深受当地人民的喜爱。该舞民族特点 浓郁,有一定的艺术性观赏性,适合广场大型文娱活 动,也适合舞台演出。目前,打鼓村的男女老少大都 会吹竹笛和弹月琴、大三弦、四弦琴, 敲羊皮鼓等乐 器,都会跳大三弦舞。主要传承方式是父母的口传身 授和村中众多的歌舞活动。全村97户365人拥有4支文

艺宣传队共160个青年队员,长期在本村内外活动, 多次受邀参加省、市、县举办的文艺活动并荣获各种 奖项。

#### 石林县大三弦舞

大三弦舞的历史流源无文字记载, 从流传地区和 舞蹈形式来看,大三弦舞是彝族撒尼人、阿细人相互 交流的产物。石林彝族自治县与弥勒县山水相连, 石林的撒尼人和弥勒的阿细人就像亲兄弟, 在长期共 同劳动、生活过程中,相互学习彼此的文化和歌舞艺 术,形成了一个独特的舞蹈体系并发展至今。

石林彝族撒尼大三弦舞是表现生产、生活及欢乐 情绪的自娱自乐性集体舞蹈。节奏为5/4拍, 男子身 背大三弦跟随笛子的伴奏, 自弹舞动, 女子在大三弦 的伴奏下徒手舞蹈或拍掌起舞。男女面对面, 可列成 排,可围成圈,少则几人,多则成百上千人。大三弦 舞节奏明快,粗犷豪放,铿锵有力,现在也成为舞台 表演节目。

大三弦舞在石林县圭山乡、维则乡、亩竹箐乡、 北大村乡等彝族撒尼人村寨十分流行, 具有广泛的群 众基础,有一定的艺术性和观赏性,具有突出的民族 风格和地方特点,影响较大。







### Dasanxian Dance of Yi People

### Dasanxian Dance in Luliang County

Without record of its source, *dasanxian* dance of Sani people of Yi people has been passed on generation after generation in Dagu Village of Luliang County, Qujing City. The dance is a collective one for people to dance on festivals and in their spare time. When it is getting dark, young people carry *sanxian*, plucking and singing to invite dancing partners. Once hear it, other people will come to public house to dance. If it is on wedding ceremony, they will dance day and night.

The number of dancers is not limited when dancing *dasanxian*. With wide popularity, it is deeply loved by local people of different ethnic groups. All villagers of Dagu Village love to dance and sing. The dance has been passed on from old generation to young, and through artistic activities in the village. Dancers' teams of the village have been invited to attend many cultural activities within the province and been awarded many times.

### Dasanxian Dance in Shilin County

There is no historical record for the origin of *dasanxian* dance, but according to its spreading areas and forms, *dasanxian* dance is the out- come of communication between Sani people and Axi people of Yi People. Shilin County and Mile County are adjacent to each other, so Sani people in Shilin and Axi people in Mile are treating each other like brothers. In a long time, they learn culture and art of singing and dancing from each other, so a unique system of dance has been developed and passed on till now.

In Shilin County, *dasanxian* dance of Sani people of Yi People is a kind of collective dance for entertainment, which demonstrates their production, life and happiness. With lively rhythm, *dasanxian* dance is bold, unconstrained, sonorous and forceful. The dance has also been a program for professional performance.

The dance has been widely spread in Sani villages in Guishan Township, Weize Township, Muzhuqing Township and Beidacun Township of Shilin County. With certain artistic containment, distinct ethnic style and local flavor, it has much influence both in China and other countries.

# 景颇族刀舞

刀舞是从景颇族远古时代流传下来,由格斗刀术 演变而成,历史悠久,但其渊源已无从考证。主要流 传于德宏傣族景颇族自治州陇川县景颇族聚居区。

景颇族刀舞,景颇语称"闪欠戈",是景颇族民间舞蹈中具有代表性的舞种之一,是刚劲有力的男性舞蹈,不受时间、地点、舞者人数限制,在节日庆典和庆丰收、婚嫁、进新房等喜庆日子特别盛行,也可用于强身健体。表演形式分"单刀"、"双刀"两种。表演时多采用蹲式、跳跃式及快速灵活移动脚步,挥刀有臂、砍、斩、扫、撩等,双手舞刀更是如轮转动,刀光密集,左右无缝,进退自如。表演者在双面鼓、象脚鼓、铓、锣、竹笛的伴奏下,踩着欢快的"文蚌桑荜"乐的旋律,执刀起舞。表演套路主要有三步、五步、七步、九步、十三步等。

景颇族刀舞目前在各地开展比较广泛,多数都是村民自己组织。其传承方式主要是学艺者自己拜师,现在也有部分景颇村寨组织村中的青年男子,让技艺精湛的师傅传授,初学时一般用木刀、竹刀等,熟练后方可用真刀。现在的刀舞内容不仅可体现格斗,还有体现景颇族生产、生活及欢乐情绪的内容。跳刀舞的音乐也吸收了某些现代音乐元素,加之舞蹈表演的艺术加工,让刀舞既有浓郁的民族特色,也增添了时代气息。

景颇族刀舞自娱性较强,是民间健身强体的方法之一。舞蹈风格刚劲有力,英姿潇洒,欢快别致,1979年参加全国少数民族武术表演比赛,1992年参加广州"中华丽杰博览会",1996年在中央电视台"东方时空"播出,2000~2004年先后到台湾、香港、上海、北京等地表演,展示了景颇族刀舞别具一格的民族特色。



### Sword Dance of Jingpo People

With a long history, sword dance of Jingpo people has been evolved from ancient swordsmanship in fighting. No record is available for its source. It has been principally spread in areas where Jingpo people living in compact communities of Longchuan County, Dehong Prefecture.

Called "shanqiange" in Jingpo language, sword dance is one of the typical folk dances of Jingpo people. The dance is vigorous and forceful and not restricted by time, place as well as the number of dancers. It is quite popular on festivals and celebrations. There are two forms of performances, "single sword" and "double swords". The dance has been usually inherited through the learners finding teachers by themselves. Some Jingpo villages also organize young men to learn from those skillful dancers. At the very beginning, the learners use wooden sword or bamboo sword to practice. Once they are skillful, they will use real sword.

Sword dance is one of the ways for local people to keep fit. The dance has also been performed in different places in recent years, such as in Taiwan, Hongkong, Shanghai, and Beijing. And its unique ethnic style has been demonstrated.



## 佤族甩发舞

甩发舞, 佤语叫"稿西尾嘿", 是流传于临沧市沧源 佤族自治县勐董镇永和社区(永茸寨)、班老乡纳勐村的 佤族(布绕支系)民间女子舞蹈。

相传甩发舞是500多年前一个叫叶带的佤族姑娘首创的。传说叶带与佤族小伙子岩奇相爱,一天,他们相约到山箐里找竹笋,竹林里蜘蛛网很多,密密麻麻粘满了叶带的长发,回到寨里用了三天三夜时间,想了很多办法也未能将蛛网清除掉。后来,聪明的岩奇做了一把竹木梳送给叶带,让她在月下梳头,再到水槽下冲洗,甩干头发,终于把蜘蛛网全部除尽。叶带根据自己的体验,约着姑娘们编出了边唱边跳的甩发舞,一代一代流传下来,纪念这件有意义的事。

舞者自歌自舞,无乐器伴奏。服饰以黑、红色为主色调,简洁大方,配以银头箍、各色珠链、大圈耳环、银手镯等。舞蹈人数不限,二三人至数十人均可携手成排或成圆圈起舞。动作以上步、退步、左右移步配合上身前后俯仰、左右躬曲,顺势甩动黝黑漂亮的长发为主要特征,通过"甩发"展现佤族女子喜爱蓄留长发并时常在竹楼阳台洗发、甩发、梳发的场景和爱干净、爱美的习惯,通过甩发展现佤族姑娘美丽善良、勤劳豪放的品格。舞中甩发要求甩得像火焰升腾,似瀑布飞溅,充满阿佤人特有的活力。整个舞蹈节奏强烈,动作优美潇洒,展现了佤族姑娘热情奔放、粗犷纯朴的性格。

近数十年来,甩发舞除单独唱跳外,还被文艺工作者用来与木鼓舞、象脚鼓舞、铓锣舞等编创在一起跳,在国内外跳出了名并多次获奖,使"甩发"也成了佤族舞蹈的标志性动作之一。甩发舞易学易唱,主要以口传身授的方式传承,永茸寨的主要传承人肖叶弄已有87岁,多年来传授了大批传人。目前,永和村委会有3支活跃在当地的农村文艺演出队,全县93个农村文艺演出队已把"甩发舞"作为主要表演节目。

# 云南省第一批非物质文化遗产保护名录

### Swinging Hair Dance of Wa People

Swinging hair dance is called "gaoxiweihei" in Wa language. As a kind of folk Wa (Burao branch) woman's dance, in Cangyuan County, it has been spread in Yonghe Community (Yongrong Village) and Nameng Village of Banlao Township.

According to folk tale, swinging hair dance was created by a Wa girl called Ye Dai more than 500 years ago. The dancers sing and dance with musical accompaniment. The costumes of dancers are neat and graceful in the background of black and red. They wear silver headband, pearl chains of different colors, big earrings and silver bracelet. There is no limitation for the number of dancers. Hand in hand, scores of people can dance in a line or in a circle.

In recent decades, besides being performed alone, swinging hair dance has also been performed in combination with wooden drum dance, *xiangjiaogu* dance and *mangluo* dance. The dance has been awarded many times in the country and swinging hair has also been the symbolic gesture of the dance. The dance has been principally inherited orally and by examples. Now, in the county, 93 rural artistic performance teams have taken swinging hair dance as their main program.







# 傣族白象舞、马鹿舞

白象舞、马鹿舞是临沧市耿马傣族佤族 自治县、思茅市孟连傣族拉祜族佤族自治县 傣族民间用于喜庆祈福场合的道具舞。每逢 泼水节等民间节庆活动,人们都要扎白象、 马鹿跳舞,以祈求上苍保佑风调雨顺。

白象舞道具造型分白牙白象和红牙白象 两类,舞蹈意义相同。马鹿舞傣语原名"戛 朵","戛"意为玩、耍,"朵"相传是一种形 似马鹿的长体、长角的神秘野兽,"恩朵"即 模仿这种野兽跳的舞。由于"恩朵"与马鹿 舞形象、跳法近似,久而久之民间渐将两名 合二为一,统称为马鹿舞。舞蹈起于古代先 民居于山林常与大象、马鹿交往对其产生好 感而跳舞模仿,相传大象是佛的使者,"朵" 是去朝佛时被佛发现的,它们后来都成了拜 佛舞蹈的内容。

白象、马鹿道具用竹木扎制衬架,上糊纸布并饰以须穗绒毛、亮珠,适当加以彩绘,使眼、鼻、嘴、牙、尾等能随意摆动。 二人将上身钻入其内,一前一后挎架着道具,操纵进行表演。马鹿舞一般是两只马鹿配合在一起表演,脚上基本动作为走步、点 步、跳步、碎步跑、起伏步。白象舞的舞蹈动作按舞蹈分类法可分为原地后踢步、踏步转身、前进或后退踏步、双吸腿跳、双脚跳步转圈、前腾跃步、抖身踏步7种舞蹈动作。两种舞蹈通常同场演出,在象脚鼓、铓、钹等打击乐伴奏下相配共舞,动作有的仿生,有的夸张,忽而跳跃,忽而翻滚,动头摇尾晃身,姿态优美又生动有趣,富有艺术魅力,能营造出热烈欢腾的喜庆气氛。两种舞蹈均由男子表演,在民间有广泛的群众基础。在大型活动中,马鹿数量不限,少则两只,多则十几只。

白象舞和马鹿舞是傣族特有的舞蹈,历史悠久,传承情况良好。目前,临沧傣族白象舞在勐永镇仅杨永富能制作道具,能完整进行表演者也大多为老年人,年轻一辈中缺乏掌握白象舞表演技巧和道具制作的人。马鹿舞在孟连傣族村寨流行盛广,勐马镇和娜允镇的30多个村寨都有多大会跳马鹿舞,勐阿马鹿舞腿脚动作富于跳跃,更具武术性,而勐梭的马鹿舞动作舒缓灵活,表演性较强。



# White Elephant Dance and Red Deer Dance of Dai People

As prop dances, white elephant dance and red deer dance have been spread among Dai people living in Gengma County of Lincang City. When on festivities of festivals, such as Water-Splashing Festival, people will make props of white elephant and red deer to dance and pray for good weather for crops.

There are two types of props for white elephant dance, white elephant with white tusk and white elephant with red tusk, both have the same meaning. In Dai language, red deer dance is called "enduo", in which "en" means having fun and "duo" means a mysterious animal resembles red deer with long horn. "Enduo" is the dance to imitate this animal. The props of white elephant and red deer are made of wooden frame on which sticking with paper, tassel and shining pearls. Then paint colors on it and make its eyes, nose, mouth, tusks, teeth and tail to move by the dancer. With wide popularity among local people, both dances are performed only by male.

Both dances are unique dances of Dai people, from which Dai ethnic spirit of worshipping nature and harmonious coexisting between men and nature can be found. At present, only Yang Yongfu living in Mengyong Town can make the prop of white elephant dance. Most of those who can perform white elephant dance are elders. Few of young generation can make the prop of white elephant dance and command the skills to dance it.

### 四筒鼓舞

昭通四筒鼓舞距今已有3000多年历史,又称"跳鼓"、"跳丧鼓",流传于云南省昭通市昭阳区汉族居住的农村,是由男性集体演跳的丧葬舞蹈。因舞者四人身挎"筒鼓"击之、舞之而得名。据《周礼》记载:"以路鼓鼓鬼享",郑玄注为:"四面鼓也,享宗庙时用之"。东周灭亡,鼓人散居民间,后随汉民进入昭通。民国《昭通志稿》:"四筒鼓……乡人丧礼用之,似为跳舞。"

四筒鼓舞一般为男性舞,舞者9~14人称为一拨(堂),每拨舞队中有4人身挎"筒鼓"进行演跳,故称"四筒鼓舞"。另有持小扁鼓和锣、镲、红绸等舞者。四筒鼓舞套路丰富,仅对土城、乐居、洒渔3个坝区以及苏甲山区4个乡镇的4支舞队进行统计,不同名称、不同跳法的就有86套之多。其中有集体对舞的"脚勾脚"、"脚踩脚"等;有形式相对完整、表现一定内容的"小牛擦背"、"公羊打架"、"猴子捞月亮"、"喜鹊登枝"、"蛇蜕皮"等。每个套路都有一个主要的模拟对象和表现内容,并在此基础上形成了舞蹈的单人、双人、三人和集体舞的表现形式。在何种场合跳哪些舞蹈套路并不固定,主要视当时的环境条件和舞者的体力、情绪而定,在"鼓头"的示意下进行变化,每个套路间都有"攒鼓"作为连接和过渡。

这些套路都是可以单独表演的舞蹈节目。

四筒鼓舞在昭通流传广泛,表现内容丰富多彩,表演形式完整,舞蹈风格鲜明,是具有艺术性和观赏性的云南汉族舞种。目前昭阳区大约有鼓队300多拨,能舞者上至七八十岁老者,下及七八岁孩童,是当地民俗活动中极富汉文化特色的艺术形式。由于昭通地区土葬习俗发生变革,丧事请跳四筒鼓者渐少,农村青年进城打工,少有学习者,"四筒鼓"舞正在消亡中,应采取措施予以保护。







### Sitonggu Dance

With a history over 3000 years, *sitonggu* (four drums) dance is also called "tiaogu" and "tiaosanggu". The dance has been spread in rural areas inhabited by Han people in Zhaoyang District of Zhaotong City. It is a kind of collective dance performed by men on funeral. Usually 9-14 dancers are a group, four of them carry "tonggu" (drum) and dance, so it is called "sitonggu dance. Some other dancers carry xiaobiangu (small drum), gong, small cymbals and red silk. There are many sets of sitonggu dance.

The dance has been widely spread in Zhaotong City. With distinct style and rich in contents, the dance has complete forms of performance. It is Han people's dance with artistic attainment and enjoyment in Yunnan Province. It is an artistic form with distinct characteristics of Han culture among local custom activities. Since the custom of burial in the ground has been reformed so on fewer funerals *sitonggu* dance is performed; many of rural young generation left to work in the city, the dance is being endangered with extinction. Preservation of it is in urgent need.

# 壮族纸马舞

纸马舞是一种广泛流传于文山壮族苗族自治州文山县壮族村寨的 传统丧葬祭祀舞蹈。壮族先民崇拜祖先,深受道教影响,每当老人去 世,均要组织丧葬祭祀活动,请舞队跳纸马舞,用来超度亡灵、安祖 和驱鬼。

纸马舞一般由跳纸马舞、舞狮子、赶小鬼等艺术形式进行综合表演,因纸马舞在整个活动中占有突出位置,故称纸马舞。纸马由民间艺人用竹片扎成马状,糊上白纸并进行彩绘。舞者身套纸马,双手握住纸马两端骨架起舞。舞狮子则由一人身披狮衣、戴狮头做狮子状起舞,一个手持拂尘的笑和尚与他对舞。小鬼头戴鬼面具在舞队中来回跑动骚扰众舞者,而武士则手持各种兵器追杀小鬼。伴奏乐器主要有马铃铛、锣、鼓、镲等。舞蹈主要表现驱鬼安魂,动作热烈奔放、仿生性强,以模仿马的奔跑、跳跃、踢蹄、斗嘴、相咬、嘶鸣为主,而笑脸和尚则用各种方法戏弄狮子,两个小鬼来回穿插于舞队之中捣乱逗趣,众武士执兵器跟踪追杀,一直舞到小鬼被赶跑、狮子累趴下、纸马被套住,方告结束。

过去,只允许上了年纪的妇女和男子跳纸马舞,如今,纸马舞已发展成群体性、娱乐性的集体女子群舞,不论婚丧嫁娶、喜庆节日、迎接宾客或自娱自乐,都可以跳。舞蹈规模也由几人的舞队发展到几百人规模,纸马已变成彩色布马,更讲究装饰性和美感,深受壮族妇

纸马舞是壮族祖先崇拜的集中体现,反映了壮族先民的丧葬祭祀 习俗和传统舞蹈形式。其表现形式和发展过程反映了壮族社会生活的 历史变迁,对研究壮族历史、文化、艺术发展均具有较高价值。纸马 舞原有的丧葬祭祀性已经演变为群体娱乐性,从内容到形式都发生了 根本变化,原有的舞蹈形态面临传承危机,亟需进行有效保护。近年 来,文山县开化镇许多壮族村寨都建立了自己的纸马舞队,各舞队有 自己的队长或纸马舞师傅。

### Zhima Dance of Zhuang People

As a kind of traditional dance of sacrifice on funeral, Zhuang people's *zhima* (paper horse) dance has been widely spread in Zhuang villages in Wenshan County. Deeply influenced by Daoism, forefathers of Zhuang people worshipped their ancestors. So when an elder passed away, sacrifice on funeral would be organized and during which *zhima* dance would be performed to expiate the sins of the dead, pacify ancestors and drive out ghosts.

Zhima dance usually consist of zhima dance, lion dance and driving out ghosts. As zhima dance holds an outstanding position in the performance, so the dance is called zhima dance. Made by folk artisans, zhima (paper horse) is made of bamboo frame, on which paper is stuck and painted with colors. The dancer wears the paper horse to dance.



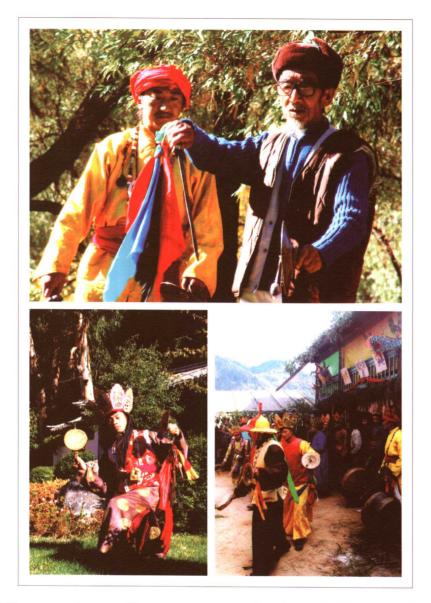
## 纳西族东巴舞

东巴舞是纳西族舞蹈,主要流传在丽江市古城区和玉龙纳西族自治县,有近100种套路。《东巴舞谱》是用纳西象形文字系统、详尽记录和描述东巴舞蹈动作的一种典籍,迄今共发现6册,共记录了52种东巴舞的跳法及相关文化信息。

有舞谱记录的东巴舞有以下4种类型:大神舞,如《萨依威登舞》、《恒底窝盘舞》等;战神舞,如《优麻舞》、《郎究敬究舞》等;禽兽舞,模拟各种动物的动作和神态,如《金色神辑》、《大鹏神鸟舞》等;法器舞,如《灯舞》、《花舞》、《降魔杵舞》等。在由一些舞段连缀起来的组舞中,贯穿着较完整的神话故事情节。东巴舞表演时与打击乐相配合,表演者少则一两名,多则三四十名。不同场合表演不同的舞蹈,所着服饰和使用的道具也变化多彩。

东巴舞起源于纳西族古老的祭祀 舞蹈,以直接模拟或间接表现的手 法,大量反映了自然界的客观事物 及人与人之间的社会关系。有故事情 节的舞段连缀表演,已具有舞剧的雏 形。东巴舞承袭了拙朴的原始艺术 传统,但已脱离原始乐舞的粗朴随意 性,保持着淳厚、雍容、典雅的古代 舞蹈特色;舞蹈的名称和文化内涵, 又有明显与藏族苯教文化交融的痕迹,因而形成独特的艺术风格。





### Dongba Dance of Naxi People

Dongba dance of Naxi people has been mainly spread in Ancient Town District of Lijiang City and Yulong Naxi Autonomous County of Lijiang. There are about 100 sets of it. As historical records using Naxi pictographs, *Dongbawupu* has noted and described in details the gestures and steps of Dongba dance. With six volumes available, 52 sets of Dongba dance and relative cultural information have been recorded.

Four types of Dongba dances have been recorded: deity dance, such as *Sayiweiji* dance, *Hengdiwopan* dance; war deity dance, such as *Youma* dance, *Langjiujingjiu* dance; animal dance imitating gestures of animals, such as Golden sacred frog dance, Sacred roc dance; ritual utensil dance, such as Lantern dance, Flower dance. When performing, Dongba dance is accompanied by percussion musical instrument, and there can be 1-2 dancers to dozens of dancers for the performance. With varied costumes and props, different types of dances are performed under different occasions. Dongba dance originated from Naxi people's ancient dance on sacrifice. With methods of imitating or indirect demonstrating, the dance has reflected the nature and social relationships.

As the development and social changes, very few people command the skill of Dongba dance. Fewer Dongba *jisi* can dance according to records. Orally passing on by Dongba *jisi*, the dance is now endangered with extinction.



# iii木(5項) The Fine Arts (5 items)

纳西族东巴画(丽江市)\*
Dongba Painting of Naxi People, Lijiang City

傣族剪纸(德宏傣族景颇族自治州)\*
Paper Cut of Dai People, Dehong Dai-Jingpo Autonomous Prefecture

白族民居彩绘(大理市) Colored Drawing on Household Building of Bai People, Dali City

> 彝族剪纸 (石屏县) Paper Cut of Yi People, Shiping County

玉雕 ( 腾冲县)

Fade Carving, Tengchong County

注: \*为第一批国家级非物质文化遗产名录云南项目



# 白族民居彩绘

大理市白族民居彩绘普遍流行于大理市及周边白族地区。白族建筑彩绘是在建造王宫、寺庙的过程中,工匠对建筑进行一定的装饰绘画基础上产生的。《南诏图传》中的"修廊曲庑"图表明了南诏、大理国是白族建筑中开始广泛采用彩绘的时期。后经元、明、清几代的发展,白族建筑彩绘内容越来越丰富,到20世纪30~40年代已达到成熟阶段。大理市喜洲镇严家大院、董家大院就是白族民居彩绘的代表作。现代的白族彩绘基本上沿袭传统的工艺,但使用的材料更加多样化。

白族建筑多为土木结构,青砖、白墙、灰瓦与建筑彩绘相互协调映衬,以黑、白、灰色为主,着重突出和体现"白色"这一主体色调。彩绘常绘于民居的大门、照壁、山墙、腰线、龙马角等部位,图案主要有香草纹(如草龙、草凤、缠卷草纹等),如意云纹,回纹(又称万字),各种吉祥图案如"渔樵耕读"、"棋琴书画"、"火龙吐水"、"牡丹卷草相缠"、"流云飞鹤"、"四喜登梅"、"一路(鹭)连升"、"洪福齐天"、"锦上添花"、"四季平安"、"金玉满堂"等。

民居彩绘多为雕画结合,在大门、屋檐部制作丰富的木雕装饰彩绘,照壁上则用泥做斗拱与部分浮雕,彩绘与雕刻协调配合,相辅相成。彩绘工艺独具特色,最讲究彩绘的打底工序。木结构建筑一般多用猪血、桐油和石灰调和而成的猪血灰打底;泥砖墙上则用纯质熟石膏与白棉纸拌和,制成"纸筋灰"抹在需要彩绘的部位,待半干时再进行彩绘,这样可以保证彩绘不容易褪色。彩绘颜料多以矿物质颜料为主。

白族建筑彩绘不仅用于宗祠、庙宇和大型古建筑群体,还广泛用于白族民居建筑。民居彩绘在以其独特的色彩和图案装饰房屋的同时,也被赋予了祛邪避灾,祈祥求福等丰富含义。

# Colored Drawing on Household Building of Bai People

Colored drawing on household building of Bai people has been widely spread in Dali City and neighboring areas inhabited by Bai people. Colored drawing on buildings was originated on the basis that craftsmen decorated the buildings with painting in the process of constructing palace and temples. The picture "xiulangquwu" in book of Nanzhaotuzhuan has demonstrated that colored painting was begun to be widely applied on Bai buildings in the period of Nanzhao Kingdom and Dali Kingdom.

Most of the structures of Bai buildings are of wood and brick. Blue brick, white wall, grey tile and colored painting harmoniously add radiance to one another. The main colors are black, gray and white but white is the essential color. Colored painting is usually on gate, screen wall, gable wall and other parts. Bai people's colored painting has usually combined painting and carving. On gate and eave, rich woodcarving and colored painting are decorated. On the screen wall, there are *dougong* made of clay and some relief. Colored painting and carving are harmoniously supplementary to each other.

With a long history and profound cultural accumulation, Bai people's colored painting is more of ethnic style though influenced by Han culture. It has not only been applied to ancestral hall, temple and large-scale ancient buildings, but Bai household buildings as well. Decorating buildings with unique colors and patterns, it has also been endowed with meanings of eliminating evil spirits, warding off disaster and praying for blessing and fortune.







## 彝族剪纸

石屏彝族剪纸流传于红河哈尼族彝族自治州石屏县龙武镇一带。

石屏龙武彝族因其女子服饰绣有美丽的花腰带而被称为花腰彝,其妇女服饰以图形多样、色彩艳丽、绣工精美而闻名。龙武地区的彝族以是否会挑花绣朵作为衡量女子心灵手巧和聪明能干的标准,因此非常注重技艺的传承。剪纸对服饰刺绣的底样起着决定性的作用。一般女孩在八九岁时,母亲就开始教其剪纸、刺绣,到十四五岁便能独立操作。

在长期的流传使用过程中,彝族剪纸形成了强烈的民族特色和地域特点。龙武彝族服饰花工较多,一套完整的女服上儿乎每个部位都有绣花,有多少块刺绣就需要剪多少张纸花,有了精美的剪纸才能绣出一流的服饰。彝族剪纸的主要特征是造型厚实,构图饱满,大量使用虎牙花、葫芦花、火焰花、牡丹花和鸟、鱼、蝴蝶、孔雀等吉祥图案。这些图案既是彝族人民追求和向往美好生活的表现,又有传统文化和自然信仰的内涵。如火焰图案反映了对火的崇拜,虎牙花则是虎崇拜的象征,葫芦花记录的是祖先信仰,牡丹花表现对幸福生活的祈望。这些文化意义赋予彝族剪纸艺术特殊的历史文化价值和艺术审美价值,因其浓郁的地域和民族特色,在中华剪纸艺术中具有独特的地位。

彝族剪纸拥有一大批技艺高超的艺人和素质较高的传承人队伍。目前,随着彝族(花腰彝)女子服饰的对外宣传,彝族刺绣已经有了一定的知名度,作为其底样的剪纸也随之为世人关注。

### Paper Cut of Yi People

In Shiping County of Honghe Hani-Yi Autonomous Prefecture, Yi people's paper cut has been spread in the area around Longwu Town.

As on woman's costume, a beautiful flower belt is embroidered, so Yi people living in Longwu Town are called HuaYao (flower belt) Yi. Women's costumes here are well known for their various patterns, bright colors and exquisite embroidery. Yi people here are taking embroidery as the standard to assess whether a woman is bright and capable, so they pay much attention to inherit skills. Paper cut is critical for the sketch of embroidery. Usually when a girl is 8~9 years old, her mother begins to teach her paper cut and embroidery. When comes to 14~15, they can operate independently.

In the long process of spreading, Yi people's paper cut has formed its ethnic style with local characteristics. The main features of the paper cut are that its composition is round and full and a lot of auspicious patterns are being used, such as calabash flower, peony, bird, fish, butterfly and peacock. With connotation of traditional culture and worship of nature, these patterns have demonstrated Yi people's desire and pursuit of happy life. These cultural meanings have endowed the paper cut with particular value in history, culture and aesthetics. It contains distinct ethnic feature and has special position in the paper cuts in the country. At present, there is a large group of highly skilled artisans of Yi paper cut as well as qualified people to inherit it.



### 玉雕

腾冲县是东南亚珠宝玉石的集散地和加工地。来凤山明朝蔺山墓中出土的玉带钩和《徐霞客游记》对腾冲翡翠和玉石加工业的细致描述,均说明腾冲玉雕历史悠久。地方志中记载腾冲1949年前从事翡翠加工的作坊曾一度达到100多家,工匠超过3000人。清光绪《腾越乡土志》记载了清末腾冲玉石加工的盛况:"……制朝珠、手镯、簪珥、各玩器,琢磨之声达昼夜,彻通衢。居肆成事者数百人,散处村落者数千家。"

腾冲玉雕造型和表现内容十分丰富,主要制作戒面、鸡心、胆坠、生肖、手镯、佛像、图章、龙凤牌、八仙、暗八仙、扳指、玉簪、耳片、花鸟鱼虫与走兽挂件、手玩件、摆件等几十种。传统工艺流程为冲砂、解玉(分为拉丝解玉和解盘解玉两个工序)、磨玉、打眼、"梭棱"、雕刻、抛光等工序。翡翠加工讲究碾磨过程,用传统工序制作,一个玉件从解、磨、细磨到抛光,每个程序都有不同的步骤,要不断更换各种型号的工具,以达到细腻的工艺要求。其使用工具和制作方法与明宋应星著《天工开物》中记载的玉雕工艺十分吻合:"凡玉初剖时,冶铁为圆盘,以盆水盛沙,足踏圆盘使转,添沙剖玉逐忽划断",充分印证了腾冲的翡翠雕刻一直保留了传统工具和工艺过程。20世纪70~80年代,腾冲玉雕工艺有了改进和更新,采用了电动化机械和人工合成的金刚石粉末工具,提高了玉雕的产量和制作速度,但部分流程仍然采用传统工艺。

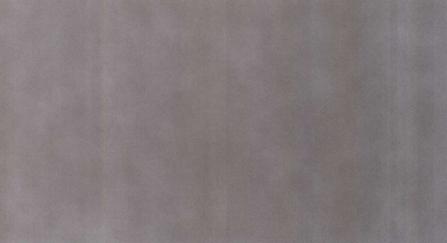
腾冲玉雕在长期发展过程中,锻炼和造就了一大批懂技术、会经营的加工和销售队伍,形成了自己的艺术风格和独特技艺,与人们的日常生活密不可分,体现了较高的历史、艺术和工艺价值,是"腾越文化"的重要组成部分,现已成为腾冲县的支柱产业之一。



### Jade Carving

Tengchong County is the centre of collecting, distributing and processing jewelry and gemstone in Southeast Asia. Long history of jade carving has been proved by jade hook unearthed from Linshan tomb of the Ming Dynasty in Laifeng Mountain and detailed description of jadeite and jade processing industry in Tengchong in *Travel Notes of Xu Xiake*. Chorography has recorded that before 1949,





there were once about 100 workshops engaging in jadeite processing, with more than 3000 artisans.

There are rich shapes and expressions of Tengchong jade carving, which are principally used to make cabochon, bracelet, statue of Buddha, stamp, jade hairpin, earrings, pendants in shapes of birds and animals, displaying pieces and so on, scores of them in total.

In the long process of development of jade caving in Tengchong, a large group of artisans and craftsmen are produced. Its unique artistic style and skills are closely related to daily life. It has demonstrated value of history, art and craft. It is the important component of Tengyue culture. It has become one of the mainstay industries of Tengchong County.



# - **別則 ( 7項 ')** - Opera (7 Hens)

療剧(德宏傣族景颇族自治州)★ Dai Opera, Dehong Dai-Jingpo Autonomous Prefecture

> 自剧(大理白族自治州) Bai Opera, Dali Bai Autonomous Prefecture

彝剧(楚雄彝族自治州) Yi Opera, Chuxiong Yi Autonomous Prefecture

滇剧(昆明市、凤庆县) Yunnan Opera (Kunming City, Fengqing County)

花灯(玉溪市 \*、建水县、姚安县、元谋县、弥渡县、嵩明县) Huadeng Opera, Yuxi City, Jianshui County, Yaoan County, Yuanmou County, Midu County, Songming County

> 端公戏(昭通市) Duangong Opera, Zhaotong City

小屯村关索戏(澄江县) Guansuo Opera of Xiaotun Village, Chengjiang County

注: \* 为第一批国家级非物质文化遗产名录云南项目

### 白剧

白剧主要流传于大理白族自治州及丽江市部分白族聚居地区。

白剧原名"吹吹腔剧",是大理地区白族演唱 的一个古老剧种,与明代的弋阳腔有渊源关系。白 剧音乐包括唱腔音乐和伴奏曲谱两大部分。唱腔音 乐由吹吹腔和大本曲两大类组成,同时还吸收改编 了部分民间乐曲;伴奏音乐包括传统吹吹腔的唢呐 曲牌、打击乐和大本曲的三弦曲牌, 亦吸收了部分 民间吹打乐和歌舞乐。有的唱腔按行当分为小生、 小旦、摇旦、须生腔;有的按人物身份和动作分 为英雄腔、哭腔、苦腔;有的按节拍、唱法分为 平板、高腔、一字腔、流水板等。另外还有《风绞 雪》、《课课子》和白族民歌曲调《麻雀调》、《泥 鳅调》、《朝山调》等。唱词多采用白族"山花体" 格式,即"三七一五"或"七七一五",人称"七句 半"。用白语或汉语演唱,道白用"汉语白音"。角 色按生、旦、净、丑行当扮演各种人物。表演规律严 谨,节奏鲜明,不仅舞蹈性很强,而且还有一些表现 力强的武功。白剧只用红、黑、白、蓝、紫5色的独 特脸谱, 以区分不同的人物性格。伴奏乐队除保留唢 呐和三弦两种传统乐器外, 现已发展为以民族乐器为 主的中西混合乐队。

白剧剧目丰富,目前收集到大约400多个,其中传统剧目300多个,新中国成立后新创、整理、改编的剧目130余个。内容主要有袍带戏、生活剧、民间传说故事剧、新编历史剧和现代戏5类。1962年,大理白族自治州白剧团正式成立。《红色三弦》、《苍山红梅》、《望夫云》、《阿盖公主》、《情暖苍山》、《苍山会盟》、《白月亮白姐姐》等剧目多次被选调晋京演出并在国内外巡回演出,曾荣获"文华奖"、"曹禺剧目奖"等省级和国家级大奖,团体和个人获国家级奖励近百项。

多年来,白剧博采众长,吸收了京剧、滇剧、花灯、川剧等戏曲剧种的表演手段以及本民族和其他民族的舞蹈语汇,使其表演手段更加丰富多彩,既保持古老剧种的民族特色,又注意戏曲的程式化、生活化,具有鲜明的时代特点和民族特点,培养和造就了一批有一定知名度和影响力的白剧艺术家,吸引着不少专家学者对白剧艺术进行研究,在大理白族地区有着深厚的群众基础。

### Bai Opera

Bai opera has been mainly spread in Dali Bai Autonomous Prefecture and some areas where Bai people living in compact communities in Lijiang.

The original name of Bai opera is "chuichuigiang opera". As an ancient opera performed by Bai people in Dali, it has relationship with the *yiyang* tune of the Ming Dynasty. Music of Bai opera includes music for voice and musical score for accompaniment. Music for voice consists of two types, chuichuigiang and dabengu, absorbing some rewritten folk songs as well; musical scores include traditional suona and percussion music in chuichuigiang and sanxian in dabengu, also absorbing some folk accompany music and dance music. To distinguish different characters, there are five types of facial makeup in Bai opera, in red, black, white, blue and purple. Except keeping traditional musical instruments, suona and sanxian, now the musical accompaniment has been developed into a Chinese and western blend in which ethnic musical instruments play the main role.

Bai opera has a lot of programs. Up to now, more than 400 programs have collected, among which about 300 are traditional, 130 are of creating, sorting out and rewriting after the foundation of the People's Republic of China. It includes five types, traditional opera, life opera, opera of folk tales, new historical opera and modern opera. In 1962, Bai Opera Troupe of Dali Bai Autonomous Prefecture was established. Lots of Bai operas have been performed at home and abroad and been awarded many times. After the foundation of the People's Republic of China, Bai opera has absorbed skills of performance of other operas, such as Beijing opera, Sichuan opera, Yunnan opera and operas of other ethnic groups. It has maintained the ethnic features of opera and paid attention to stylization and relationship to life. It contains distinct characteristics of the times and ethnic features. With a wide popularity among people in Dali and a group of well-known and influential Bai opera artists, Bai opera has attracted many experts and scholars to carry out research on it.



### 彝剧



彝剧主要流传于楚雄彝族自治州境内的彝族聚居地区和云南 省内部分彝族自治县。

彝族最早的戏剧演出活动始于1947年,原楚雄州大姚县直苴乡(现属永仁县)小学教师用彝族歌舞编演过节目,但未普及。新中国建立后,一批革命歌曲和文艺节目传入彝族地区,一些有文化的彝族青年受其影响,运用本民族中流行的民歌小调和"跳歌"形式编演文艺节目。1957年,大姚县昙华乡麻杆房俱乐部民办教师杨森采用端公"跳神"的某些动作与神态,以《梅葛调》、《过山调》、《放羊调》为唱腔,结合彝族民间歌舞,模仿汉族花灯形式编演了《谁是医生》、《牧羊在林中》、《狼来了》、《半夜羊叫》等剧目。1958年,大姚县昙华乡业余彝剧团参加文化部在大理召开的"西南区民族文化工作会议"时演出了《半夜羊叫》,受到赞扬与肯定,并正式定名为彝剧。大姚县昙华乡也就成为彝剧的发源地。

彝剧音乐由彝族流行的山歌小调、舞曲和器乐曲结合形成唱腔,称为"山歌体",尚未形成固定的板腔和联曲体。主要曲调有《梅葛调》、《过山调》、《放羊调》、《大松平调》、《曼嫫若调》等,乐曲有《芦笙曲》、《唢呐曲》、《月琴曲》等。彝族"跳歌"用的笛子、三弦(或月琴)、芦笙也是彝剧的主要伴奏乐器,俗称"三大件"。目前,彝剧表演还未形成一套完整的程式,也没有严格的行当分工,最初是以模拟某些生活动作和动物特征的简单表演,后又从毕摩(彝族祭司)祭祀和唱《梅葛》的动作、声调、表情中吸收一些表演技巧,再从"打跳"中提取某些身段、步伐,变成节奏性和舞蹈性较强的表演技巧,发展为以歌、舞、乐、剧结合的表现形式,散发着浓郁的民族生活气息和鲜明的民族特点。

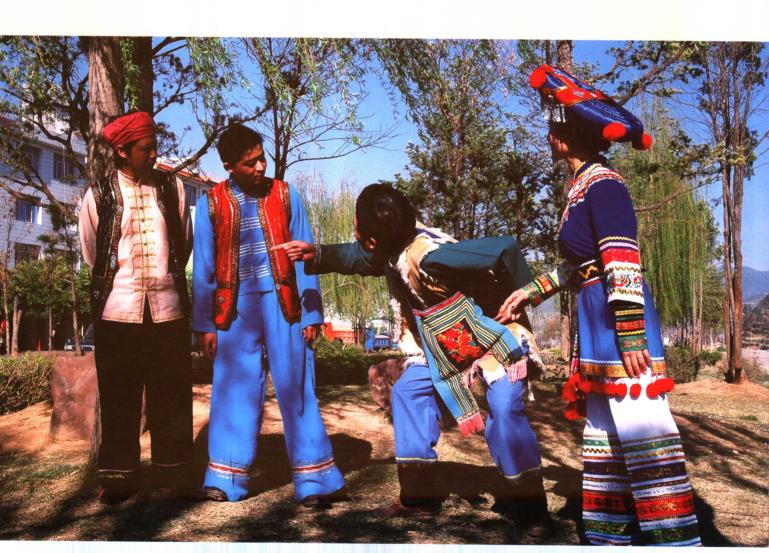
彝剧已创作演出近百个剧目,多属反映现实生活的现代戏。 主要代表剧目有《半夜羊叫》、《曼嫫与玛若》、《歌场两家 亲》、《查德恩达》、《银锁》、《掌火人》等。

### Yi Opera

Yi opera has been mainly spread in areas where Yi people living in compact communities in Chuxiong Yi Autonomous Prefecture and some other Yi autonomous counties in Yunnan Province.

The earliest performance of Yi opera was in 1947, but it was not popularized. After the foundation of the People's Republic of China, a group of revolutionary songs and artistic programs had been spread to areas inhabited by Yi people. Influenced by it, some educated Yi young people used popular folk song and "tiaoge" to edit and perform some artistic programs. In 1958, Tanhua Township Amateur Yi Opera Troupe of Dayao County took part in Ethnic Culture Conference of the Southwest organized by the State Ministry of Culture and performed Bleating at Midnight, which was positively confirmed and praised. The name Yi opera has been determined. Hence Tanhua Township of Dayao County has become the original place of Yi opera.

Music of Yi opera consists of popular tune of folk song, music for dance and music for musical instrument. It is usually called "folk song style". Flute, *sanxian* (or *yueqin*) and *lusheng* used in Yi people's "*tiaoge*" are also the major musical instruments for accompaniment in Yi opera, and usually called "three main instruments". At present, there is not a complete pattern for Yi opera performance, neither strict type of roles. About 100 programs of Yi opera have been performed, most of them are modern operas to reflect practical life. The masterpieces are *Bleating at Midnight, Manmo and Maruo* and so on.







## 滇剧

#### 宜良滇剧

昆明市宜良县滇剧演出的年代较早。据《曲靖地区戏曲志》记载,清末民初,宜良县就有陈维纯组建的滇剧班子,主要演折子戏,也演出根据民间故事改编的条纲戏。由于演出活动较频繁,就在当地培养了一大批滇剧艺人。1953年,宜良成立了"协兴滇剧社",把一些分散在民间的滇剧艺人吸收入社。1955年,宜良的滇剧班子合并于曲靖地区滇剧团,在宜良成立了曲靖地区滇剧团一队。1959年,宜良在滇剧一队的基础上成立了宜良县滇剧团,云南省著名滇剧演员彭国珍、竹八音、小八音、戚少斌及琴师殷质泰等都曾是该团早期的骨干。

1967年,宜良县滇剧团解散。1979年,以宜良县文艺宣传队为基础恢复了滇剧团,不但招回了一部分滇剧老艺人,还吸收了一批年轻演员,演出了滇剧连台本戏《狸猫换太子》、《七侠五义》、《三姐下凡》、《杨家将》、《樊梨花》等,观众十分踊跃,滇剧演出日益兴盛。1975年后,宜良县滇剧团创作了历史剧《天波潮》、《穿袈裟的军人》等剧目,参加曲靖地区文艺汇演并获奖。后来又创作了民间故事剧《兔仙救龙记》、现代剧《野菊花》、《绿林新传奇》等剧目,在昆明市戏剧汇演中均获奖。

宜良县滇剧历史传统久远,有一批知名的老艺人,艺术根底较深,唱腔、曲调、表演、服装都体现了滇剧的艺术风格,韵味浓郁,在云南省滇剧演出活动中享有较高的声誉,深受群众喜爱。

#### 凤庆滇剧

临沧市凤庆县滇剧历史悠久,有史可考的最早传入时间为清光绪三十二年(1906年),刘金玉的"天庆班"到该地演出,受到当地群众的喜爱,后产生了一批滇剧票友。一些地方官绅等筹款建戏台购戏装,

组织演出,并不断邀请滇剧班和著名演员演出了许多 滇剧剧目,滇剧在凤庆的演出活动影响增大,流布更 广。在此过程中产生了一批有一定造诣的当地票友, 生、旦、净、丑都有,有的还搭班下海,以演出滇剧 为生。1933年成立第一个业余滇剧社"尚友社",所 演剧本大多为1935年由务本堂、云南大新书店、瑞华 书局出版的《滇剧大观》、《新滇剧》、《滇剧曲谱》 等,并移植了一些川剧剧目。抗战期间,"尚友社" 多次募捐义演《木兰从军》、《苏武牧羊》、《岳飞 传》等剧目,所得收入全部捐给前方或灾区,受到当 时的省政府表彰。1953年顺宁滇剧团成立,后改为凤 庆滇剧团。

经过多年演出实践,凤庆滇剧团已基本形成一支行当齐全,阵容整齐,唱、念、做、打各具风格,有一定影响的滇剧演出队伍,在保留传统剧目的同时,为改革滇剧唱腔作出了贡献。如赵兴仁创出的"反丝弦"、"反二黄"及融"襄阳"、"胡琴"、"丝弦"和杂牌小调为一体的"五音联蝉",丰富发展了滇剧唱腔。在演绎好移植剧目的同时,产生了一批诸如《夜梅》、《双冤案》、《生日蛋糕》、《借嫁妆》、《阳雀叫醒梦中人》、《涌金烈火》、《心愿》、《对象》、《金秋宴》、《蜂王选婿》等重要的、具有代表性的地方原创剧目,参加过省级汇演并获奖,培养了一批有一定影响的表演者和剧作者。

凤庆滇剧在发展过程中,在出人、出戏及滇剧音乐的创新上都有自己的贡献,在全省有较好的影响,是研究滇剧历史不可或缺的一个重要组成部分。由于生产生活方式的变化加上文化消费的多元化,该县滇剧团于1990年解散后,已很少演滇剧,但不少业余爱好者和民间艺人仍然在节假日或红白喜事等场合,组织一些围鼓演唱"板凳戏",凤庆滇剧在民间仍占有重要的一席之地,但面临消退状态。





### Yunnan Opera in Yiliang County, Kunming

### Yunnan Opera

In Yiliang County of Kunming City, Yunnan opera was performed earlier. According to *Opera Annals of Qujing Area*, at the end of Qing Dynasty, Chen Weichun established a Yunnan opera troupe. The troupe principally performed aria, they also performed operas rewritten from folk tales. In 1953, Xiexing Yunnan Opera Troupe was established, some local artists were employed. In 1959, Yiliang County Yunnan Opera Troupe was established, key members of which included famous Yunnan opera performers Peng Guozhen, Zhu Bayin, Xiao Bayin, Qi Shaobin and fiddler Yin Zhitai.

In 1967, Yiliang County Yunnan Opera Troupe was dismissed. In 1979, on the basis of performing arts propaganda team, the troupe was reestablished. The troupe has performed some multi-act Yunnan opera programs applauded by audiences. The troupe has also performed in different occasions and been awarded several times.

With a long history and a group of well-known old artists, the tune, music, performance and costumes of Yunnan opera in Yiliang have reflected the artistic style of Yunnan opera. It has high reputation in Yunnan Province and is deeply loved by audiences.

### Yunnan Opera in Fengqing County

Yunnan opera of Fengqing County, Lincang City, has a long history. According to historical records, the earliest time for Yunnan opera to spread into Fengqing was in 1906. In the year Tianqing Troupe performed in Fengqing and applauded by local people. It had produced some fans and more performances were organized. In 1933, the first amateur Yunnan opera troupe, Shangyou Troupe, was established. During the War of Resistance against Japan, the troupe organized several fund-raising performance and donated the income to front or disaster-stricken areas. The troupe was praised by provincial government of that time. In 1953, Shunning Yunnan Opera Troupe was established, and later the name was changed as Fengqing Yunnan Opera Troupe.

After years of practice, Fengqing Yunnan Opera Troupe had developed into a troupe with all types of roles and featured singing, acting, and chanting. It had preserved traditional programs and made contribution to the reform on the tune of Yunnan opera.

With positive influence in Yunnan Province, Fengqing Yunnan opera is an irreplaceable part in the research of the history of Yunnan opera. As the social development, after the troupe was dismissed in 1990, very few Yunnan operas have been performed in Fengqing. Though the opera is still applauded by some local people, it is endangered with extinction.

### 花灯

### 建水花灯

云南花灯是由明清小曲和云南民间音乐、歌舞、方言音调结合而形成、发展起来的一个汉族地方戏曲剧种。在云南由于各民族共居,形成了云南花灯的多支派特色。以红河哈尼族彝族自治州建水县盆科乡白云村、普雄乡塔瓦、南庄羊街为代表的彝族花灯,是云南花灯中一个有特色的支派。从清光绪十九年(1893年)白云成立第一个灯会算起,已经历了五代传承。当地花灯的演唱已有百余年历史。

建水县彝族花灯在长期发展过程中,融进了许多彝族音乐、舞蹈、语言及服饰元素,在剧本、音乐、念白等方面都有自己的特色,彝族四大腔中白话部分常用的五言句式和彝语语气词在彝族花灯唱词中屡屡出现,舞蹈部分融进了彝族民间舞的动作特点,伴奏中更增加了彝族的特色乐器四弦,极大地丰富了建

水花灯的彝族风格,形成云南花灯的一个独特支派。建水花灯的传统剧目有《打花鼓》、《打渔》、《打草竿》、《补缸》、《玉钓瓶》、《霸王下山》、《张三杀羊》、《劝赌》、《乡城吵闹》、《老贾休妻》、《韩湘子渡妻》等30多个。1956~1982年期间,曾先后为省、州、县有关文化单位提供过许多音乐、剧本等方面的资料,并参加省级文艺汇演,获得各方面的好评。

建水花灯在当地流传情况较好,如白云村彝族花灯班现有演员、演奏员共60人,年龄从14~73岁不等。每年农历正月十五,白云村的灯班都要举行隆重的请灯神仪式,其后每天早晚都要上香,到正月十五、十六,全村开始大唱花灯,正月十七唱完灯后,即送灯神。



### Huadeng Opera

### Jianshui Huadeng Opera

As a kind of Han people's local opera, Yunnan *huadeng* has been developed by combining folk music, song and dance as well as pitch of dialect of Yunnan Province. Since in Yunnan Province there are many ethnic groups, so many schools of Yunnan *huadeng* exist. As one of the featured school of Yunnan *huadeng*, Yi people's *huadeng* is typical in Baiyun Village of Chake Township, Tawa of Puxiong Township, and Yangjie of Nanzhuang in Jianshui County, Honghe Prefecture. With a history over 100 years, local *huadeng* has been passed on by five

generations.

In Jianshui County, in the process of the development of *huadeng*, many elements of Yi music, dance, language and costume have been absorbed. It has features in script, spoken parts and music. Jianshui *huadeng* has attended provincial level art festival and applauded by audiences.

Jianshui *huadeng* has been inherited well locally. For example, Huadeng Troupe of Baiyun Village has 60 members aging from 14-73. Each year on January 15 of lunar calendar, the troupe will perform *huadeng*.

#### 姚安花灯

楚雄彝族自治州姚安县的花灯有史可查的最早时间为明代,流传较广。无特定的传人和编创,靠父母辈的言传身教、年轻人耳濡目染,代代相传至今。花灯演出通常在春节期间,由农民组织玩灯班子前往各村各户去表演。

姚安花灯以"拉花"和"牛歌"为主要内容。"拉花"是姚安花灯中流传至今比较完整的歌舞节目,基本队形为圆圈,也称"簸箕灯"、"团场子戏",舞中以其众体为中心。里女舞

"团场子戏"。舞中以打岔佬为中心,男女舞者各四五人。拉花在圆场舞蹈中有小鱼抢水、扭麻花、大穿花、老牛擦背、喜鹊登枝、苍蝇搓腿等动作,采用崴步、颠步、提步、四方步等步法,身段有老鹰晒翅、海底捞月、小鱼抢水、双人照面、狮子摇铃、独立枝头等,形成了姚安花灯的独特风格。

"牛歌"统称"坝子腔",即在春耕栽种期间唱的民歌小调。上坝子唱腔融入了山区彝族的情歌小调,声音轻柔,音律低沉优雅;现子唱腔声音高亢,洪亮轻快。坝子腔为男主二人对唱,唱词由主词和副词组成。一般主词和副词在内容上没有直接联系,但在整个唱腔中,其旋律密不可分,相互依存一般中,其旋律密不可分,相互依存一般由初学者担任,演出折子戏时则由艺人担任。伴奏乐器包括锣、鼓、钹、小锣、笛子、二胡、月琴、三弦等。

为弘扬传承独具特色的姚安花灯,1956年姚安县花灯剧团成立,1983年成立农民戏剧创作组(现为农民戏剧协会),长期坚持创作演出和辅导业余演出队演出。目前姚安县坝区乡镇村(居)委会随时都可以召集20~30人的花灯歌舞表演队。姚安花灯歌舞遍及城乡,男女老幼多能演唱,是云南花灯的重要组成部分。





### Yaoan Huadeng Opera

In Yaoan County of Chuxiong Prefecture, *huadeng* was initiated in Tang Dynasty. It has been widely spread. There is no fixed person to inherit or edit it. To pass it on, usually the old generation teaches by precept and example, the young generation is imbued with what they have seen and heard. *Huadeng* is usually performed during the Spring Festival, on which local villagers organize performance team to perform in the villages.

The main contents of Yaoan huadeng are "lahua" and "niuge". As the song and dance

program of Yaoan huadeng, "lahua" has been spread in complete. With basic formation in a circle, it is also called "bojideng" and "tuanchangzixi". "Niuge" is generally "bazi tune", it is the folk song sung during farming in spring. Bazi tune is usually sung by a man and a woman in antiphonal style. Its words consist of main part and sub part. Musical instruments for the accompaniment of Yaoan huadeng include gong, drum, small cymbals, small gong, flute, erhu, yueqin and sanxian.

Yaoan *huadeng* has been spread widely in rural and urban areas. Whether old or young, people here can sing it. It is an important component part of Yunnan *huadeng*.

#### 元谋花灯

元谋花灯是以民间歌舞为基础,吸收外来剧种、剧目、音乐、表演形式,融合地方山歌、小调和民间舞蹈而逐渐形成的地方剧种。元谋花灯形成于明洪武年间,发展成熟于明末清初。民国时期,全县有39个灯社,每年春节都在邻近村社巡回演出,演出剧目达111个。1958年,元谋县成立了元谋县花灯团,上演了众多改编的传统花灯和移植的现代花灯。

元谋传统花灯有传统剧目101个,分文戏、武戏、庙会戏,其中又分袍带戏和三小戏。袍带戏场面大、人物多,生、旦、净、末、丑行当俱全,多为大中型戏。三小戏突出小的特点,即小生、小旦、小丑,以演谐趣小戏为主。传统花灯剧目有外来剧种移植的,也有地方艺人创作的,均在融合了地方民歌、小调和地方曲艺后形成了风格鲜明的元谋地方花灯。元谋花灯现有曲谱151首,由文艺工作者收集、整理出的资料有《元谋花灯音乐》(共三卷)、《元谋花灯曲谱》、《元谋花灯资料》等。

除剧目、曲目多以外,元谋花灯载歌载舞,表演性强,乡土味浓郁,特别是灯社演出传统花灯,颇具传统色彩。元谋县现有专业花灯剧团一个,传统花灯社团和业余演出队119支,有老、中、青传统花灯艺人287人,业余花灯演员2140人。他们利用农闲时走村串寨相互交流演出,为元谋传统花灯的继承和发展作出了积极贡献。



#### Yuanmou Huadeng Opera

As a kind of local opera, on the basis of folk song and dance, Yuanmou *Huadeng* has been gradually formed by absorbing external operas, programs, music and forms of performance and combining local folk song, popular tune and folk dances. Yuanmou *huadeng* was appeared in the period under the reign of Emperor Hongwu of Ming Dynasty and came to mature at the beginning of the Qing Dynasty. In 1958, Yuanmou County Huadeng Troupe was established and many traditional *huadeng* and modern transplanted *huadeng* were performed.

In Yuanmou, there are 101 traditional programs of traditional *huadeng*, which are classified as opera characterized acrobatic fighting, opera characterized by singing and acting, and opera on temple fair. At present, there are one professional *huadeng* troupe and 119 huadeng association and amateur performance teams. They perform in villages in slack season in farming and make contribution to the inheritance of traditional Yuanmou *huadeng*.





#### 嵩明花灯

活动十分兴盛,据史料记载有超过200个村寨曾有花 灯活动。除元宵灯会期间的表演外, 嵩明花灯还在各种民间庙会中汇聚表演, 灯期长达一二个月。嵩明花 二个月。嵩明花 灯的表演形式多样,民间习惯分为"团场"和"坐场"两个部分。"团场"是花灯演出的开场节目,由 十余名成对的男女角色歌舞表演,气氛热烈火红。

"坐场"是各类小戏、小歌舞和小演唱的统称,以小戏表演为主。嵩明花灯小戏剧目非常丰富,约计70 出,部分只有说白而无唱腔的"讲口戏"在其他花灯 流布区较少见。嵩明花灯的"团场"在20世纪50年代 被总政歌舞团改编为《红灯舞》,曾在"世界青年联 欢节"演出,有一定影响。嵩明花灯的部分剧(节)目在全省流传较广,《嵩明采茶》、《王氏挑水》、 《双叠调》、《老鹰亮翅》等是全省各地花灯表演团 体的常用花灯曲调

20世纪50年代后,由于长期中断活动,嵩明传统花 灯曾一度衰落,80年代后又有所恢复。由于熟知花灯传 统的民间老艺人陆续去世,嵩明花灯中的一些剧目、曲 调和表演形式已逐渐失传, 花灯活动规模也远不如前。

#### Songming Huadeng Opera

As one of the main areas to spread Yunnan huadeng, traditional huadeng performance in Songming County was prosperous. According to historical records, over 200 villages used to carry out the performance of huadeng. There are various forms of performance of Songming huadeng. People usually classified them as "tuanchang" and "zuochang". Tuanchang is the introduction program of huadeng performance, in which more than ten roles acting by men and women in pairs to sing and dance. The atmosphere is lively. "Zuochang" is the general name for various small operas, small singing and dance and singing, among which performance of small opera is the main part. Songming huadeng has been rich in small operas, about 70 programs in total.

After 1950s, as ceased to perform for a long tome, Songming huadeng was once declining. After 1980s, it has been revived to a certain degree. Since some old folk artist passed away, some programs, tunes and forms of performance of Songming huadeng have been lost. The scale of performance cannot compare with the past.



#### 弥渡花灯

大理白族自治州弥渡县的花灯起源较早,盛于清末民初,普及于新中国成立初期。弥渡花灯歌舞总体分为"太平花灯"和"元宵花灯"两种,具有自娱性、娱他性、祈神求福性等共同特征。其表现形式有"团场灯"、"门户灯"和"过街灯"。弥渡县村村有灯班,规模不受限制,灯班人数少则数十人,多则上千人,各村灯班都有各自的"看家本领"。表演时不分男女老幼,浓妆艳抹,手持各种道具。弥渡花灯最大的特点是无论在街头和场院演出,均无布景,不分场次;演员表演自如,边走边唱边转,没有固定程式,表演比较随意,生活气息浓厚。花灯内容有排灯开道、龙狮表演,凤引麒麟、旱船、白鹤、蚌壳、钱鞭、高跷、云高台,大唱、小唱等。

弥渡花灯名曲《十大姐》、《绣荷包》、《弥渡山歌》等蜚声海内外,《双采花》、《梳妆调》、《一压三》等花灯曲调在省内外传唱引用。独树一帜的花灯艺术使弥渡被文化部授予"中国民间艺术花灯之乡"称号。







#### Midu Huadeng Opera

In Dali Prefecture, Midu *huadeng* was originated in Tang Dynasty and flourished at the end of the Qing Dynasty and popularized after the foundation of the People's Republic of China. During the period of Nanzhao Kingdom, as its hinterland, there were various activities of folk songs and dances in Midu.

Generally, Midu huadeng can classified as "taiping huadeng" and "yuanxiao huadeng". Both contain the characteristic of self-entertaining, entertaining others and praying to god for blessing. The forms of performance include "tuanchangdeng", "menhudeng" and "guijiedeng". In Midu, each village has its huadeng troupe without the limitation for the number of members, which can be scores of people to more than one thousand.

As famous tunes of Midu huadeng, Shidajie, Embroidering Small Bag, and Shuangcaihua have been well known both at home and abroad. The tunes of Shuangcaihua, Dressing and Making up Tune and Yiyasan have gone from lip to lip and quoted in the country. With unique art of huadeng, Midi has been named by State Ministry of Culture as the land of folk art huadeng of China.

# 端公戏

昭通端公戏是古老的云南民间仪式戏曲剧种之一,流传于昭通市镇雄、彝良、大关、盐津、巧家、永善、威信、绥江、昭阳等县区的偏远山区,主要在庆菩萨、庆坛、打傩、阳戏及斋醮等仪式活动中演出,因由端公表演而名。

据端公法名谱系及口碑资料记载,端公戏约于明 清时期由江西、四川等省陆续传入滇东北, 分为正戏 和耍戏两类。正戏与仪式内容相关,由端公戴面具 "古脸子"扮诸种神表演,剧目有《大战红山》、 《桃山救母》、《扎五营》等。耍戏是仪式中世俗化 的戏剧表演,又称春戏、花戏等,多为小喜剧,如 《请功曹》、《四耳打草鞋》、《春兰送酒》等,有 生、旦、净、丑等行当,均由男性扮演,旦角以假 嗓演唱,其他角色使用本嗓。多采用独唱和帮唱, 锣鼓伴奏, 场下帮白。现在, 演出端公戏的民间戏 班不少, 主要是应邀为当地人家在祝寿、还愿、婚 嫁、小孩满周岁或剃头、建房、祭祖等场合进行表 演。表演时可根据主人之意跳完端公戏的全部内容 共18场戏,或只表演部分片断,并可按主人要求的 庆贺内容即兴发挥,说、唱内容既娱人又有教化作 用,用诙谐、幽默的对白逗乐,用滑稽的跳、打、 斗、舞来吸引观众。

端公戏作为一种从古老的民间祭祀活动发展演变形成的戏剧形式,具有丰富的文化内涵。它与当地驱邪纳福、祈求平安的民间信仰有密切联系,反映了当地百姓对美好生活的向往和追求。端公戏至今还延续着古代傩祭仪式的若干古朴形式,保留着既娱神又娱人的功能。同时,端公戏也保留了部分中国戏剧艺术的初始形态,对研究中国戏曲的形成发展具有重要参考价值。

由于端公戏特定的祭祀仪式功能,历代统治者均对其活动严加禁止,这就使得端公戏演出活动具有隐蔽性,并极大地限制了其艺术发展。20世纪50年代后,昭通端公戏活动基本消匿,20世纪80年代后虽逐渐恢复演出,但服装、面具等大多残缺不全,呈逐年消亡之势。







## Duangong Opera

Duangong opera of Zhaotong is one of the ancient folk operas of rite in Yunnan Province. It has been mainly spread in remote mountainous areas in Zhengxiong County, Yiliang County, Daguan County, Yanjing County, Qiaojia County, Yongshan County, Weixin County, Suijiang County and Zhaotong City. It has been principally performed in the rites of qingpusa, qingtan, danuo, yangxi and zhaijiao. It is named for performing by duangong.

According to records, about in the Ming Dynasty and Qing Dynasty, *duangong* opera was spread to northeast of Yunnan Province from Jiangxi Province, Sichuan Province and other provinces. It can be classified as the main opera and the entertaining opera. The main opera is related to rite, in which duangong wears mask "*gulianzi*" (ancient faces) and acts as various deities to perform. Entertaining opera is the performance relating to daily life on rite. Most of them are comedies.

As a kind of opera evolved from ancient folk sacrifice, *duangong* opera has contained rich cultural connotation. It is also closely related to local people's belief reflecting the desire and pursuit of happy life of people living in mountainous areas. At the same time, *duangong* opera has also preserved part of the original form of Chinese art of opera, so it is of important value in the research of Chinese opera.

Since the particular function of *duangong* opera for rite of sacrifice, governors of different eras strictly forbid it. So the performance of *duangong* opera is secretive and its development in art has been greatly limited. In Zhaotong, after 1950s, the performance of *duangong* opera was almost disappeared. Since 1980s, its performance has been gradually revived, but most of the performance and masks are incomplete. The opera is in the tendency of extinction.

# 小屯村关索戏

关索戏系云南傩戏剧种,属军傩范畴, 距今已有300多年历史。流传于玉溪市澄江 县阳宗镇小屯村。小屯原名先锋营,相传 诸葛亮平定南中时,命关羽之子关索为先 锋,后屯兵于小屯村。故有关索戏是随军 传入澄江之说。

小屯村的关索戏,旧时每三年才演出 一次, 即当年农历正月初一至十二在本村 及阳宗坝子巡回演出。有一套较完整的演 出程序:演出前先到灵峰寺祭祀药王,然 后进行踩村、踩街、踩家、点将、辞神等 驱鬼逐疫、消灾祈神等傩祭仪式。关索戏 专演三国故事,其中又以演蜀汉人物刘 备、孔明、关羽、张飞、关索、鲍三娘等 角色为主,主要演员有20人,加上马童、 龙套、锣鼓手等共有36人。演员扮演固定 角色,实行父传子、子传孙的家庭传承方 式。演戏时,不用油彩抹脸谱,而是把各 人物的木制面具戴在头上, 扮演刘备、 关羽、张飞、赵云、马超、黄忠等不同角 色。经常演唱的剧目有20多个,如《古城 会》、《战长沙》、《长坂坡》、《过五关斩 六将》、《三请孔明》、《三战吕布》、《收 周仓》、《夜战马超》、《花关索战三娘》 等,剧目长短不一,从30分钟到3小时不 等。戏开场时, 先由马童和小军出场表现 剧情,有唱有打,唱中夹白。无弦乐,无 伴唱, 只用锣鼓伴奏。唱、白都用阳宗本 地方言,音乐唱腔有五字板、七字板、十 字板、大刀腔、哭板、长板、短板、流水 板等,转板换调均用锣鼓指挥。同一支曲 调由于演员表演风格不同而变化, 随意性 较大,无固定板式。

关索戏一般逢年过节演出,多是白天在 广场、院坝表演,期间有一套仪式程序贯 穿始终,有浓厚的地域文化特点和古朴之 风。近年来,关索戏的演出习俗和程序有 所简化和改变,只保留了祭药王、踩村、 踩街、踩家、点将、辞神等仪式,传承方 式也不再局限于父子之间。









### *Guansu*o Opera of Xiaotun Village

With a history over 300 years, guansuo opera is one type of Yunnan nuo opera and in the range of military nuo. The opera has been spread in Xiaotun Village of Yangzong Town, Chengjiang County. The original name of Xiaotun Village was Xianfengying (vanguards camp). It is said that when Zhuge Liang commanded troops to bring the Southwestern Areas under control, he appointed the son of Guan Yu, Guan Suo, as vanguard and stationed troops in Xiaotun Village. So there is legend says that guansuo opera was brought by troops.

In the past, in three years *guansuo* opera would be performed once in Xiaotun Village. When it was due, a performing tour would be organized to perform in the village and Yangzong basin

from January 1 to 12 of lunar calendar. There was a complete procedure for performance. Before the performance, people would go to Lingfeng Temple to offer sacrifice to deity of medicine, the sacrifice rites of *nuo* would be held, such as tramping the village, tramping the street, tramping the home, summoning generals and bidding farewell to god. Actors played the fixed roles. It was passed on within family from father to son. The stories of *guansuo* opera are only on the Three Kingdoms.

After the foundation of the People's Republic of China, the customs and procedure of performing *guansuo* opera has been changed. Only the rites of offering sacrifice to deity of medicine, tramping street, tramping village, tramping home, summoning generals and bidding farewell to god have been preserved so far. It is not restricted to be passed on between father and son.





泰族章哈(西双版纳傣族自治州)\*

Zhangha of Dai People, Xishuangbanna Dai Autonomous Prefecture

彝族梅葛(姚安县、大姚县、牟定县)

Meige of Yi People, Yaoan County, Dayao County, Mouding County

壮族渔鼓(西畴县)

Fish Drum of Zhuang People, Xichou County

注: \*为第一批国家级非物质文化遗产名录云南项目



演唱梅葛的毕摩

彝族梅葛是云南彝族的一个主要曲种,流传在楚雄彝族自治州大姚、姚安、永仁等县的彝族聚居区。梅葛,意为口头说唱的古老故事,是一部古老的长篇说唱史诗,无文字记载,主要靠口耳相传、沿袭演唱而保存下来。内容是彝族人对开天辟地、万物起源的理解以及生产劳动、婚丧嫁娶、风情习俗的记述,它被视为彝族人民的"根谱",并被誉为彝族历史生活的百科全书。新中国成立后,梅葛得到各级文化主管部门的重视,并逐步为更多人所认识。1958年10月,我国著名作家茅盾出席亚洲作家会议,在其报告中说:"中国彝族1万1千行的长诗《梅葛》也是口头流传的关于人类历史及对大自然斗争的史诗。"

梅葛曲本主要由"创世"、"造物"、"婚配"、"丧葬"4个部分组成,虽然不是一个完整的故事,但它的每一章互相不可分割,通篇或分章演唱均可。梅葛曲调分为"正调"和"慢调"两种;根据演唱内容不同,又分为赤梅葛、辅梅葛、赤梅拉梅和娃娃梅葛四类,其中赤梅葛和辅梅葛属于比较古老的曲调,又叫"古腔调"。赤梅葛一般是悲调(又叫哀调),忧伤低沉,多用于丧葬、祭祀;辅梅葛一般是喜调,婉转抒情,多用于婚嫁、节庆、起房盖屋、生产放牧等;赤梅拉梅是在上述两种甚是房盖屋、生产放牧等;赤梅拉梅是在上述两种甚是的基础上发展起来的,又叫杂调,如大姚县昙华乡流行的"过山调"、"玛嫫诺调"、"马樱花调"、"时强调"、"青棚调"、"进门调"、"迎客调"和"送客调"等。

梅葛演唱有单人、双人和集体3种形式,前二

# 彝族梅葛



者一般为坐唱和站唱,多人演出为走唱,与舞蹈结合,生动活泼,富有民族特色。伴奏乐器主要有葫芦笙、口弦、笛子、月琴等。用彝汉两种语言演唱,唱词以七字句、五字句为常见,其中以五字句居多,讲求彝语声韵,诙谐风趣,深受彝族群众喜爱。

过去,演唱梅葛的歌手主要是毕摩,他们既是彝族祭师,又是彝族民间口头文学的保存、加工和传播者,是彝族的知识分子。近年来涌现出许多青年歌手,创作的曲目超出了传统的史诗范畴,多用于反映彝族人民的新生活,如《民兵队长阿利若》、《昙华山上不老松》、《彝家山寨新事多》、《红军长征过楚雄》、《美上加美》等,先后参加了云南省民族民间音乐舞蹈汇演、全国少数民族业余文艺汇演等活动并获得各种奖励。



## Meige of Yi People

Being a main type of *quyi* of Yi people, *meige* has been spread in areas where Yi people live in compact communities of Yaoan County, Dayao County, Yongren County, Chuxiong Prefecture. *Meige* means ancient story of narrating and singing. Without written form, as a long ancient epic of singing and chanting, it has been passed on orally. The contents are the understanding of Yi people on creation of the world, origin of all things, and their recounting on production, marriage, funeral and customs. It has been regarded as "book on root" of Yi people as well as encyclopedia on Yi people's history and life. After the foundation of the People's Republic of China, attention has been paid to meige by departments of different levels. It has been gradually known to more people.

The text of *meige* mainly consists of four parts, "the creation of the world", "the creation of all things", "marriage" and "funeral". Though it is not a whole story, each chapter cannot be separated. Both the whole book and separate chapter can be sung.

There are three forms to sing *meige*, by single person, double persons or by group. The former two are usually sitting and singing, standing and singing. Group singing is usually performed by walking and singing. The performance is usually lively and has ethnic characteristics. In the past, the majority of singers were Bimo, who are host of sacrifice of Yi people, as well as Yi intellectuals to preserve, process and publicize Yi people's folk oral literature. In recent years, there appeared many young singers; songs created by them have gone beyond the traditional field of epics. These songs usually reflect the new life of Yi people.



# 壮族渔鼓

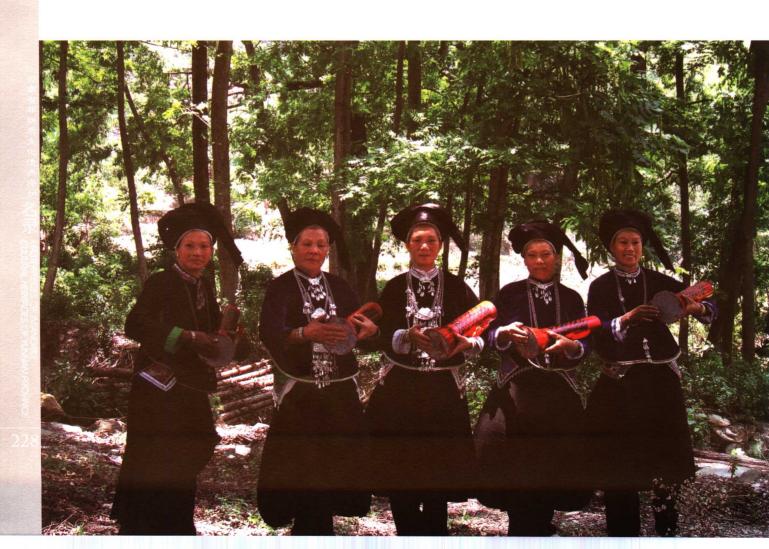
壮族渔鼓"庄巴"是流传于文山壮族苗族自治州 西畴县的壮族曲艺形式。

明清以来,汉族大量移居文山,将渔鼓演唱也带到壮族寨子,开始用壮族民间曲调演唱渔鼓,并收徒传艺。当地传说,汉族在一次战败后逃躲追兵时,被大河挡住了去路,面对湍急的河水,士兵们不由自主地唱出自己悲伤绝望的心情,歌声感动了河里的一条大鱼,这条大鱼就把他们送到河对岸,躲过了追兵。从此,他们就用木头刻成鱼形,做成鼓,边轻敲渔鼓边唱出对鱼的怀念感激之情。明朝时,壮族布依人的依志高在壮族寨子演唱渔鼓,并流传普及开来。西畴县鸡街乡世传布摩(祭司)证实,其祖上曾将鱼皮绷在竹筒上做成渔鼓,用来为丧事的祭祀吟诵做伴奏。

传统渔鼓共有18调,既有说白又有唱词。下坝村"渔鼓说唱"主要以哭丧为主,丧事时上祭到第一家时要唱4调,第一家献饭时又唱4调,送上山时还要唱4调。伴奏乐器除渔鼓和简板外,还有笛子、二胡、

京胡、钹、锣等。表演者有坐唱和站唱两种形式,有单人、双人和多人集体表演。演员怀抱渔鼓,手持高板,边击拍渔鼓、简板,边用壮、汉两种语言演唱。壮族渔鼓用壮歌民歌小调演唱,旋律起伏不大,吐字清楚,重在叙事,人们都能听懂,成为壮族渔歌演唱的基本曲调。20世纪70年代,西畴县文化馆的伙辅德(曾拜师学过渔鼓)与壮族文艺工作者一同创作了现代曲目《劈山引水带头人》,使壮族渔鼓走上舞台,开始为外界所知。后来又创作了《五唱民主选举》、《五兄弟葬父》等曲目,使壮族渔鼓不断发展,艺术表现形式日趋完善。

壮族渔鼓有一定的艺术性,加工改编过的渔鼓说唱更是具有突出的民族风格和地方特点。近20多年来,由于专业剧团演出不景气,渔鼓演唱更少人问津。民间的传统曲目逐渐失传,掌握鱼皮绷鼓技法的艺人渐少,说唱艺人多数年岁已高,渔鼓的影响远不如前。



As a form of *quyi* of Zhuang people, fish drum has been spread in Xichou County of Wenshan Zhuang-Miao Autonomous Prefecture, Yunnan Province.

In the past, Zhuang people regarded fish as one of the objects to worship, so their clothes are adorned with the pattern of fish tail lines. A Bumo (host of sacrifice) who has inherited from past generations of Jijie Township, Xichou County has confirmed that his ancestors used to wrap fish skin on bamboo to make fish drum, which was used to accompany chanting of sacrifice on funeral. Since Ming Dynasty and Qing Dynasty, a lot of Han people migrated from inland China to Wenshan, brought with them fish drum to Zhuang villages. They began to sing fish drum with Zhuang folk tune, and enrolled apprentice to teach. According to local legend, in Tang Dynasty, a group of Han people was defeated and was baffled by a large river on the way of running. They began to sing in despair by the river. Their song moved a large fish, which sent them to the opposite bank to escape from hunting. Since then, they carved the wood into the shape of fish, made it a fish drum. They beat they drum and sang to express their gratitude for the fish. In Ming Dynasty, Nong Zhigao from Bunong branch of Zhuang People sang fish drum in Zhuang villages; hence it was spread and getting popular.

Fish drum of Zhuang people is accompanied by fish drum and *jianban*, also by flute, *erhu*, *jinghu*, cymbal and gong as supplementary. There are two ways of performing, sitting and singing and standing and singing. It can be performed by a single person, double persons or a group of persons.

In recent two decades, the business of professional troupe has been slack. Barely has anyone touched fish drum. Some folk songs were lost. The number of fish drum has been sharply decreased. Old performers are becoming senior. The influence of fish drum can never compare with before.



# Fish Drum of Zhuang People



# 工艺 [12图]。

傣族传统制陶技艺(西双版纳傣族自治州 \*、红河县、新平彝族傣族自治县、 孟连傣族拉祜族佤族自治县、潞西市)

Traditional Craft of Pottery Making of Dai People, Xishuangbanna Dai Autonomous Prefecture, Honghe County, Xinping Yi-Dai Autonomous County, Menglian Dai-Lahu-Wa Autonomous County, Luxi City

自族扎染技艺(大理市)\*
Craft of Bandhnu of Bai People, Dali City

苗族芦笙制作技艺(大关县)\*
Craft of Making Lusheng of Miao People, Daguan County

阿昌族户撒刀锻制技艺(陇川县)\*
Craft of Making Achang Sword, Longchuan County

纳西族东巴造纸技艺(香格里拉县)\*
Craft of Dongba Papermaking of Naxi People, Shangri-la County

苗族服饰制作技艺(昌宁县)\*
Craft of Making Miao Costumes, Changning County

療族手工造纸技艺(临沧市 \* 、 孟连傣族拉祜族佤族自治县) Handicraft of Papermaking of Dai People, Lincang City, Menglian Dai-Lahu-Wa Autonomous County

拉祜族葫芦笙制作技艺(澜沧拉祜族自治县) Craft of Making Hulusheng of Lahu People, Lancang Lahu Autonomous County

乌铜走银制作技艺(石屏县、晋宁县) Craft of Making Dark Bronze Jnlaid with Silver, Shiping County, Jinning County

> 斑铜制作技艺(昆明市、会泽县) Craft of Making Mottled Bronze, Kunming City, Huize County

镇南月琴制作技艺(南华县) Craft of Making Zhennan Vueqin, Nanhua County

皮影制作技艺(腾冲县) Craft of Making Leather Silhouette, Tengchong County

注: \*为第一批国家级非物质文化遗产名录云南项目

# 傣族传统制陶技艺

傣族传统制陶工艺广泛流传于云南省傣族聚居地区,历史悠久,文化底蕴深厚,土陶制品形制古朴,至今还完整地保持着泥条 盘筑法和在露天平地低温堆烧的传统工艺。

傣族土陶广泛使用于日常生产、居家生活和佛事活动中。制陶工具一般由大小花纹不同的木陶拍、卵石、竹片、木板、木槌、小簸箕等组成,原料是各地盛产的粘土。一般经过取土、晒土、筛土、加沙和泥、制坯,晾晒、烧制等几道工序。品种主要有锅、罐、甑、壶等,其中以土锅最有名。用传统制陶方法做出的土锅煮出的食物易熟味美,盛水则清凉爽口,煎药能保持最佳药性,深受当地民众的喜爱。傣族土陶均由妇女制作,为了技艺不外传,现在有的地方还沿袭制陶技艺只传给儿媳而不传给女儿的习俗。

随着现代社会经济的发展,塑料制品、金属制品等逐渐取代了 土陶制品,加上土陶制作经济效益不好,制作陶器的人越来越少, 目前普遍只有少数老年妇女掌握制作技术,但均缺乏传人。

#### 红河县傣族传统制陶技艺

红河县傣族土陶制作流传于红河哈尼族彝族自治州红河县迤萨 镇坝蒿村。

制陶工具由木陶拍、花纹板"来摩"、圆石"恒"、木板"达摩"、木槌"火恒"、锅底板"扁"等组成,原料是当地的灰色粘土。一般经过取土、晒土、碎土、筛土、和泥、制坯、晾晒、烧制等几道工序。制作品种主要有土锅、水缸、药罐、土盆、茶壶等。

红河傣族土陶传承均为家庭内传承,且传女不传男,因此土陶制作全由妇女完成。从前,坝蒿村的傣族家家户户都会制作土陶,是家庭的主要经济收入来源之一。近年来,随着现代社会经济的发展,制作陶器的人越来越少,现村中只有一位70多岁的老人刀玉化掌握制陶技艺,她能制作大中小各样式的土锅、水缸、药罐等10多种土陶器皿。

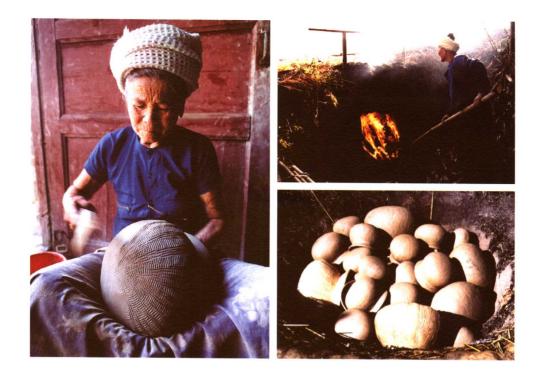








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# Traditional Craft of Pottery Making of Dai People

Traditional craft of making pottery of Dai people has been widely spread in areas of Dai people in Yunnan. With a long history and profound cultural accumulation, potteries of Dai people have simple and unsophisticated shapes. Up to now, traditional crafts of coiling pieces of clay and baking in piles under low temperature in open air have been completely preserved.

Dai people's potteries have been widely applied in working, daily life and Buddhist service. Tools to make potteries include wooden racket with different patterns, cobble, piece of bamboo, board, wooden hammer, and small winnowing basket. The raw material is the clay available in many places. Usually the process of making include taking clay, drying clay, sifting clay, adding sand and soil, making base, cool dry and baking. The main products are pot, jar, rice steamer and kettle. The most famous is the local pot. Dai people's potteries are all made by women. In order to not pass the craft to other people, in some places the traditional custom has been maintained, that the craft is only passed on to daughter-in-law instead of son or daughter.

As the development of the society, pottery wares have been gradually replaced by aluminum products and plastic products. Additionally, the profit of making pottery is low, so fewer and fewer of people are able to make pottery. At present, the general situation is that only a few old women command the craft, yet few people to pass it on.

#### Traditional Craft of Pottery Making of Dai People in Honghe County

In Honghe County of Honghe Hani-Yi Autonomous Prefecture, pottery making of Dai people has been spread in Bahao Village, Yisa Town.

The tools to make pottery consist of wooden racket, pattern board "laimo", round stone "heng", board "damo", wooden hammer "huoheng", bottom board of pot "bian". The raw material is local grey clay. The process of making includes taking the clay, drying the clay, crushing the clay, sifting the clay, mixing the clay, cool dry, and baking. The main products are local pot, water vat, pot for decocting herbal medicine, local basin and teapot.

The craft has been passed on by women within family. In the past, each family in the village was able to make pottery as one of the principal sources of income. But as the development of the economy, now only an elder above 70, Dao Yuhua, commands the craft.

#### 新平县傣族传统制陶技艺

新平傣族土陶制作工艺主要流传于玉溪市新平彝族傣族自治 县戛洒镇戛洒村土锅塞。

制陶工具有方形木陶拍(无花纹和有花纹两种)、鹅卵石、竹刮片、木刀、小钢刀、钢锯片、石板、木板、碎布块和小簸箕等。原料采用当地的三种泥土按比例混合。一般经过取土、晒土、舂土、筛土、加沙和泥、制坯,晾晒、烧制等几道工序。土锅寨土陶制作种类和用途较多,品种主要有土锅、水缸、药罐、茶壶、水杯、背壶、土碗、土甑子、花瓶、花盆和工艺品等,其中以土锅的产量和销量最大。土陶均由妇女制作,一直沿袭技艺不传给儿女,只传给儿媳的古习。土锅寨家家户户都会做土陶制品,全村19户人家全部从事土陶制作,能手很多,其中,制作技艺高超的艺人刀拉爱1999年被云南省文化厅授予"云南省民族民间美术艺人"称号。

新平土锅寨制陶有一定规模,知名度较高。各类造型的土陶产品除满足当地市场外,也出口到东南亚国家,或被作为民间工艺品收藏,每年大约可销售大小各型的土锅、土陶工艺品等1万件以上。





#### 孟连县傣族传统制陶技艺

孟连傣族土陶制作工艺流传于思茅市 孟连傣族拉祜族佤族自治县娜允镇芒展村 芒养塞。

制陶工具有木拍、花陶拍、卵石、轮盘等。原料是当地的粘土。一般经过取土、晒土、筛土、加沙和泥、制坯,晾晒、烧制等几道工序。主要产品包括厨具类的土锅、水壶、陶罐、陶瓶、陶盘等,家居类的花瓶、花盆和赕佛用的灯盏、高足盘等。

制陶技艺为家庭内部传承,传女不传 男。现村中只有两位70多岁的老人掌握技 艺,但已无传人。

#### 潞西市傣族传统制陶技艺

潞西傣族土陶制作工艺流传于德宏 傣族景颇族自治州潞西市轩岗乡芒棒村 芒巷寨。

制陶工具有转盘"埋板"、木陶拍"扁波"、鹅卵石"麻幸"、木槌、木板、牛皮或竹席等,原料是当地的黑胶泥。一般经过取土、加沙和泥、制坯、晾晒、烧制等几道工序。品种主要有土锅、陶罐、甑子、茶壶等。潞西傣族土陶制作技艺传女不传男,均由妇女制作,土陶一直是当地傣族的收入来源之一。

20世纪60~70年代,制陶工艺在该寨十分普及,寨中半数以上人家均制作陶器,除自己使用外,还销售到芒市一带。目前只有两位80多岁的老人掌握制陶技艺,但年岁已高,近年来已不再制陶。

# 云南省第一批非物质文化遗产保护名录

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In Xinping County of Yuxi City, traditional pottery making of Dai people has been principally spread in Tuguo Village of Gasa Town.

The tools of making pottery include square wooden racket (with pattern or without pattern), cobble, bamboo scraper, wooden knife, small knife, saw, stone slab, board, small pieces of cloth, and small winnowing basket. The raw material is the proportionately mixing of three kinds of local soils. The process of making includes taking soil, drying soil, pounding soil, sifting soil, adding sand and soil, making base, cool dry and baking. There are various potteries making in the village for many purposes. The products include local pot, water vat, pot for decocting herbal medicine, teapot, cup and so on. Among which local pot has the largest production and sales. Potteries are made by women. The traditional custom of passing on the craft to daughter has been preserved. All 19 families of the village are engaging in making pottery.

With notability, pottery making in the village has come to a certain scale. Potteries of different shapes have not only been sold locally, but exported to Southeast Asian countries as well. Some have been collected as folk handicrafts. Each year, the village sells more than 10 thousand pieces of potteries.

#### Traditional Craft of Pottery Making of Dai People in Menglian County

In Menglian Dai-Lahu-Wa Autonomous County of Simao City, craft of pottery making of Dai people has been principally spread in Mangyang Village of Nayun Town.

The tools to make pottery include wooden racket, racket with patterns, cobble, and wheel. The raw material is local clay. The process of making includes taking clay, drying clay, sifting clay, adding soil and sand, making base, and baking. It usually takes about 2 hours to bake with kiln. The products include pot, kettle, jar, bottle plate, vase, and flower pot, for household using, as well as oil lamp and plate to be used in danfo.

The craft has been passed on within family between women. It used to be one of the main sources of family income. As the development of economy, fewer and fewer people make pottery. In the village, only two elders over 70 command the skill with nobody to pass it on.

#### Traditional Craft of Pottery Making of Dai People in Luxi City

In Luxi City of Dehong Prefecture, traditional craft of making pottery of Dai people has been spread in Mangbang Village of Xuangang Township.

Tools of making pottery include wheel "maiban", wooden racket "bianbo", cobble "maxing", wooden hammer, board, cowhide or bamboo mat. The raw material is local clay. The process of making include taking clay, adding soil and sand, making base, cool dry, and baking. The main products include pot, jar, rice steamer and teapot. The craft has been passed on between women. Pottery making has always been one source of income of local Dai people.

During 1960s -70s, the craft was quite popular in the village, more than half of the families made pottery. At present, only two elders over 80 command the skill but they ceased to make pottery in recent years.



# 傣族手工造纸技艺

思茅市孟连傣族拉祜族佤族自治县芒信乡芒景寨傣族手工造纸工艺完整保留了中国古代造纸的5步工艺流程,包括采构皮、去杂质、浸泡、蒸煮、漂洗、打浆、浇纸、晒纸、揭纸等主要工序。造纸工具均为自制,有抄纸器、水槽、木槌、戥子、表面平整的石头或木块、煮锅和研光工具等。工艺传女不传男,祖辈沿袭传承。

造纸的主要原料是构树皮、傣语称为"埋沙",一般每年4~8月采集。芒景寨生产的纸主要用来书写佛经、曾经为我国边疆民族地区的文化传播起到了重要的作用,从其工艺内涵来看,有较高科学价值和经济实用价值。该寨的造纸艺人波玉种从事造纸近10年,利用农闲时生产土纸、每年可生产2000余张,年收入2000多元。娜允镇芒老傣族寨的波艾胆和波艾章二人也从事造纸。其中波艾章在构皮中加适量榕树皮,以2:1的比例一起浸泡、蒸煮,这样生产出来的纸表面光滑,书写更流畅。这是傣族民间传统造纸工艺的一种创新。

由于造纸过程中不添加任何化学制剂,纸纤维韧性好,纤维脉络清楚,现在不仅专门用于抄写经文、制作佛教用品,还有许多绘画师将其作为绘画的首选纸,银行也把傣族土纸轧成条形用于捆扎人民币。近年,傣族土纸被广泛用于包装普洱茶,据说用这种纸张包装的普洱茶可长期保存并保持原有品质。随着人们对傣族土纸的不断认识,傣族土纸在市场上经常供不应求。







## Handicraft of Papermaking of Dai People

In Mangjing Village of Mangxin Township, Menglian Dai-Lahu-Wa Autonomous County, Simao City, handicraft of paper making of Dai people has completely preserved the five procedures of ancient papermaking in China. All tools are made by local people. The craft has been passed on within family between women.

The principal raw material of papermaking is broussonetia papyrifera bark, which is usually collected annually from April to August. Paper made in Mangjing Village is usually used to write Buddhist scriptures and played an important role in propagating culture in bordering ethnic areas in China. It also contains high scientific value and economic value.

As non-chemical element is used during the process of making, the fiber of the paper is tough with clear vein. Now, it is not only used to write scriptures and making utensils for Buddhism, but also applied widely for other purposes. As people getting to know the paper more, the demand of it is usually larger than the supply.





# 拉祜族葫芦笙制作技艺

拉祜族葫芦笙制作工艺在拉祜族聚居区十分普遍,思茅市澜沧拉祜族自治县木嘎乡南六村南嘎河寨是葫芦笙制作技艺水平较高的一个拉祜族村寨。

拉祜族的日常生活、生产劳动、逢年过节、红白喜事等都离不 开葫芦笙。南嘎河拉祜族的葫芦笙制作较精细,主要工具为6~7种 大小不同的刻刀,原料包括坚竹、泡竹、空心竹、葫芦、酸蜂蜡和 铅等。制作工艺十分精细考究,音管和葫芦的选择都非常认真。制 作过程主要有摘葫芦、修葫芦(修整外形和掏孔)、截竹管、安装 簧片、粘管、调音等6道工序,其中以调音最为关键,一定要反复 多次调试,才能保证音准,这道工序非师傅不能为之。葫芦笙有大 有小,有长有短,不同的葫芦笙发出的声音高低不同。葫芦笙小的 如鸡蛋大小,大的可达到1米以上。

葫芦笙是拉祜族的吉祥物,也是他们悠久历史和灿烂文化的重要见证,对维系民族团结、增强民族向心力和凝聚力起到积极作用。制作葫芦笙在当地属于劳动量较轻的手工艺,一般拉祜男子在十五六岁就开始学习制作,此后一生都可制作。南戛河村的成年男子大多都会制作葫芦笙,师承关系以家庭为单位,传男不传女,代代相传。由于南戛河葫芦笙簧片制作精细,声音响亮,音调准确,加上价格便宜,非常受欢迎。目前,制作和销售葫芦笙已经成为南戛河重要的家庭手工业和经济增收的主要来源,村民学做葫芦笙的人越来越多。



## Craft of Making Hulusheng of Lahu People

Craft of making *hulusheng* has been widely spread in areas where Lahu people living in compact communities. In Simao City, Lahu people of Nangahe Village of Muga Township, Lancang Lahu Autonomous County, have command high skills of making *hulusheng*.

Hulusheng is irreplaceable for Lahu people in their daily life, production, on festivals, wedding and funeral. The principal tools are 6-7 gravers. Raw materials include different bamboos, calabash, lead, and so on. The process of making consists of 6 stages, namely, picking calabash, shaping calabash, cutting bamboo pipes, fixing reed, sticking pipes and tuning, among which tuning is the most important of all and intonation can only be guaranteed after many times of tuning.

As a testimony of Lahu people's long history and gorgeous culture, *hulusheng* is Lahu people's mascot, which played a positive role in ethnic unity and cohesion. 40-50% of adult men in Nangahe Village are able to make *hulusheng*. The craft has been passed on within family from men to men. Since *hulusheng* made in the village has been sold well for its quality, more villagers are learning the craft.







# 乌铜走银制作技艺

乌铜走银制作技艺属传统民间金属制作工艺,现仅存于红河哈尼族彝族自治州石屏县异龙镇冒合岳家湾村、坝心镇和昆明市晋宁县晋城镇。

走银即镀银,乌铜走银即在铜胚上镂刻出精美的纹饰图样,然后在阴刻的纹饰内镀银或金,再将铜胚表面处理成黑色,使其在庄重深沉的黑底上衬托出银(金)光闪闪的灿烂饰纹,使工艺品显得雍容华贵,瑰丽多彩。其造型奇巧,制作工艺精湛,特色浓郁,不但具有很高的历史艺术价值和研究价值,也具有较大的商业开发价值。

#### 石屏乌铜走银技艺

石屏乌铜走银是石屏县历史上独具特色、驰名中外的手工技艺之一,著名学者袁嘉谷的《异龙湖歌》有"器精称乌铜"的句子,称颂的就是乌铜走银工艺品。由石屏县异龙镇冒合岳家湾岳氏兄弟始创于清雍正年间(1723~1735年),距今已有280余年的历史,历代独家经营。民国年间,年均产销量约3000~5000件。

主要工具有风箱、熔炉、铁锤(大、小)、钳子、大小不一的錾子(錾刻花纹用)。其制作过程是:用铜做成铜坯,呈淡红色,坯上以手工绘刻花纹;然后将一定比例的紫铜、黄金熔化成溶液,用专用的工具"瓦它拉"(窑泥烧制的器具)手工反复打制,直至像薄纸一般;再用各种大小不一的錾子錾刻已经画好的图案花纹,然后走银水或金水打制成型;最后,使用祖传秘方使之变得乌黑发亮,光泽秀丽。主要产品多为器皿、墨盒、玩物,图案有麒麟吐书、八仙过海、花鸟虫鱼、飞禽走兽、梅兰竹菊、龙凤鹿鹤等。工艺造型奇巧,技艺精湛。产品销路甚广,远销香港地区和国外,极富盛誉。

石屏乌铜走银传人岳中明曾在昆明民生街开店经营,后其内弟苏继承掌握了此工艺,1959年云南省人民政府为抢救民族工艺,送苏继承等人前往北京参观学习两个多月,回昆后在省委招待所设点研制乌铜走银工艺数月。1962年苏继承去世后此工艺失传,迄今仅发现一位掌握此技艺的岳氏传人岳忠祥,但年事已高。

#### 晋宁乌铜走银技艺

晋宁乌铜走银工艺流传于昆明市晋宁县晋城镇天城门村袁家,传 自石屏岳家,迄今已有八九十年的历史。

乌铜走银器物种类多,有手炉、文房四宝、酒具、花瓶、香炉、如意、首饰、烟具、首饰盒、长命锁等。工艺制作精细,用料精选,费工费时。乌铜上呈现银色纹样,形成独特雅致的风格和极高品位,很受从前一些大富人家和文人墨客的喜爱。1989年改革开放后袁家重操旧业,慢慢开始恢复此工艺的制作和销售,至今已做了几千件作品,流传于晋宁县境内,1998年以后主要在昆明的古玩市场上销售。由于是传统手工生产,每年制作的作品数量非常有限。

晋宁乌铜走银工艺是一项复杂的技艺,对艺人要求较高而且较为全面。乌铜走银工艺独特精细,做工较复杂,作品古朴雅致,精致美观,品位极高,价格昂贵,具有很高的审美价值和收藏价值。由于其技艺世代独传,工艺配方秘不外传,所以流传至今会此工艺的人很少。目前传承仍只限于袁家,只有几人掌握此绝技。









Craft of making dark bronze inlaid with silver belongs to folk craft of metal works. Now, the craft has only been spread in Baxin Town and Maohe Yuejiawan Village of Yilong Town, in Shiping County, Honghe Prefecture and Jincheng Town of Jinning County, Kunming City.

The craft is that to intaglio patterns on bronze base, plate the patterns with silver or gold and make the base in black. So the handicraft article will be shining with silver (gold) in black background and appear to be gorgeous. With features and exquisite skills, the shapes of the articles are peculiar. The craft is not only of high value in history, art and science, but in commerce as well.

# Craft of Making Dark Bronze Inlaid with Silver in Shiping County

Craft of making dark bronze inlaid with silver is one of the most featured and famous in the history of Shiping County. With a history over 280 years, the craft was initially created by brothers Yug of Maohe Yuejiawan Village of Yilong Town during the period under the reign of Emperor Yongzheng (1723-1735) of the Qing Dynasty. The family exclusively operated the business. During the period of Republic of China, the annual production reached 3000~5000 articles.

The main tools are bellow smelting furnace, iron hammer (one small, one large), pincers, and chisels of different sizes. The main products are utensils, ink box, and playthings. With exquisite skills, the products are in unique shapes. The products are famous and been sold to a lot of places both at home and abroad.

The craft is complex and requires that the craftsman to command smelting allows a higher painting (and miniature sculpture, as well as comprehensive artistic containment. The craft has been passed on to one person in a generation within family. Now only one person, Yue Zhongxiang, of Yue family has been found to command the craft, but he is aged.

# Craft of Making Dark Bronze Inlaid with Silver in Jinning County

In Jinning County of Kunming City, eraft of making dark bronze inlaid with silver has been passed on in Yuan family living in Tianchengmen Village, Jincheng Town. The craft was passed on from Yue family living in Shiping about 90 years ago.

There are many articles produced with the craft, such as portable hand warmer, stationary, drinking utensils, vase, incense burner, and so on. The craft demands high on craftsman. The exquisite articles are expensive, with high aesthetic value and value of production. Now only Yuan family pass the craft and several people command it. There is urgent need for measures to preserve the craft.

# 斑铜制作技艺

斑铜工艺属民间传统金属加工工艺,流传于会泽县、昆明市及东川(现为昆明市东川区),已有300余年的历史。

斑铜,因天然铜矿中含有各种金属,经冶炼熔铸后形成橘红色的斑纹而得名。斑铜有"生斑"、"熟斑"之分,生斑由高品位天然铜矿石加工而成,斑矿罕得,原料不易,产品甚少,极为珍贵;熟斑用工业熟铜通过独特的冶炼熔铸加工而成,工艺虽复杂,但原料丰富,产品较多。生斑制品品斑锃亮璀璨,富丽典雅,重量轻,色彩自然,光斑立体感和光泽度较好。斑铜制作工艺复杂,技术要求极高,一般均要经过锻打、成型、烧斑、显斑、露斑等二三十道工序,历时两三个月才能完成。主要品种有香炉、蜡台、火锅、鼎、盒、瓶以及各种工艺品。

#### 会泽斑铜制作技艺

会泽斑铜工艺流传于曲靖市会泽县,迄今己有300余年历史。1914年,会泽斑铜曾在巴拿马国际博览会上获得银奖。其后,产品远销日本、美国、澳大利亚和东南亚国家,在国际上享有一定声誉。

选料是斑铜加工工艺的关键,会泽斑铜对原材料的要求非常高,精选会泽、东川一带出产的天然铜(含铜量100%)为原料。用粟炭温火冶炼生斑,待纯铜原料烧红略显白色时取出,进行手工锻打,然后对初成品手工打磨、抛光,最后进行精加工。制作工艺精湛,造型美观,色彩美仑美奂,主要品种有香炉、蜡台、火锅、鼎、盒、瓶以及各种工艺品,代表性作品为双龙抱耳瓶。会泽斑铜曾被指定制作云南省第二届传统民族体育运动会奖杯。

会泽斑铜技艺传男不传女,无文字记载,全凭口传心授。20世纪五六十年代以来,因受原材料的限制,加工程序复杂,成本较高,生斑工艺已面临难以为继的境地,目前只有3家还能加工,其中历史最久、名声最大的当数张克康家,已传至第12代传人。1999年,张克康被云南省文化厅命名为"云南省民族民间美术师"。



#### 昆明斑铜制作技艺

昆明斑铜制作工艺从会泽、东川等地传入,已有 300多年。

斑铜工艺复杂,造价高,原料稀少,发展至民国年间出现了人工合成的斑铜制品,人们为了区别于原来的斑铜就称之为"熟斑"。熟斑通过独特的冶炼熔铸加工而成,产品较多,但光泽度没有生斑好。民国时期,昆明宝鸿号王吉兴制作的斑铜最为有名;南郊官庄人栗长青"造化庐"所制的关圣像多杂以紫铜、黄铜、白铜、风格独特。

昆明斑铜工艺工序繁多,有选料、除杂质、出毛料、初劈、出壳子、升起来、勒口、成形、打磨、烧斑、闹斑、煮斑、露斑、护漆等10多道程序。昆明斑

铜以前主要在家族内传承,传男不传女,新中国成立后云南省手工业管理局集中一批斑铜艺人,进行规模生产,1978年成立昆明市工艺美术厂,专门设立了斑铜车间。1980年,斑铜车间改为昆明市斑铜厂。他们对工艺进行改进,不仅生产传统工艺产品,还开发了现代题材的产品。在造型上不仅继承和发扬了传统特色,还汲取了古滇青铜和中原青铜文化的艺术营养,并结合现代雕塑手法和先进工艺,在充分显示斑花特点的前提下辅以简洁洗练的装饰图案,使其达到艺术的完美和统一。

昆明斑铜产品主要包括实用性的生活用品和观赏工艺品,造型典雅,原料独特,稀罕而华贵,享誉国内外。现已有了一批代表性作品如牛虎案、孔雀瓶、惊鹿、大象、孔雀明王、大犀牛、薰炉等,多次获得轻工部和省、市优质产品称号,并作为国家收藏珍品和向外国元首馈赠的国家级礼品。



## Craft of Making Mottled Bronze

Craft of making mottled bronze belongs to traditional folk metal work. With a history over 300 years, in Yunnan Province, it has been spread in Huize County, Dongchuan District and Kunming City.

Mottled bronze got its name as natural copper ore contains different kinds of metal and after smelting and founding, stripes in tangerine will appear. Mottled bronze is classified into crude mottled bronze and melted mottled bronze. Demanding in skills, the craft of making mottled bronze is complex. Usually the craft includes about 30 procedures and needs about 3 months to complete all of them. The main products include incense burner, candlestick, pot, tripod, box, vase and other handicrafts.

#### Craft of Making Mottled Bronze in Huize County

With a history over 300 years, craft of making mottled bronze has been spread in Huize County of Qujing City. In 1914, articles of mottled bronze made in Huize won silver award in Panama International Exposition. Since then, the products have been exported to Japan, America, Australia and Southeast Asian countries. The products have gained certain international notability.

Raw material is critical to the craft. Huize mottled bronze demands high on the material, which is selected from natural copper (contains 100% copper) produced from Huize and Dongchuan. The main products include incense burner, candlestick, pot, and other handicrafts.

In Huize County, the craft has been passed on only to men orally or by example. Now, only three families are still engaging in making mottled bronze. Among them, the one with the longest history and most famous is the family of Zhang Kekang, whose family has passed on the craft to the 12th generation. In 1999, Zhang Kekang was named as Folk Ethnic Artist of Yunnan Province by Yunnan Provincial Deparement of Culture.

#### Craft of Making Mottled Bronze in Kunming City

With a history over 300 years, craft of making mottled bronze in Kunming was spread from Huize and Dongchuan.

At the beginning, mottled bronze was expensive since it required complicated skills and the raw material was rare. During the period of Republic of China, melted mottled bronze was developed. Though produced more products, the glossiness of melted mottled bronze is not as good as crude mottled bronze.

In 1978, Kunming City Arts and Crafts Factory was established, which included a mottled bronze workshop. In 1980, Kunming Mottled Bronze Factory was established, which not only produce traditional products, but products with modern subject matter as well. The main products of Kunming Mottled Bronze Factory are practical utensil and handicraft articles. With elegant shapes and unique raw material, those products are famous both at home and abroad. The factory won awards of different levels for many times. Some products have been listed as treasures for national collection and national gifts to present to leaders of other countries.

# 镇南月琴制作技艺

镇南月琴流传于楚雄彝族自治州南华县龙川镇,因南华旧名镇南县而得名,镇南月琴当地俗称"弦子",制作历史悠久,清代即誉满三迤,光绪《镇南州志》载:"州人杨氏世袭其业,所造者皆有美音,市之者甚重"。旧时的作坊多集中城内,有抱月斋、得月斋、得月楼、玩月轩等约20余家,以抱月斋店主郭纯熙所制最为著名。

镇南月琴工艺精巧,造型美观。取材有楸木板、水冬瓜木、香笋竹、弦线等。全琴由琴杆、琴簪、琴鼓、琴品、钓鱼台、琴胆等6部分组成。琴杆顶部雕有"老龙含珠",下置13个竹制琴品直达琴鼓中部,两侧置琴簪(弦纽)四个,琴鼓雕镌"双龙抢宝"等精致民族图案,内专置系有铜钱一枚之钢丝称"胆",弦丝系于琴簪及琴鼓正中下部之"钓鱼台"上。制作共有10道工序:制琴框;制琴板;在琴板上刻花纹(如链子图、火把、龙等);制琴杆;制调弦杆,俗称弦耳朵;制龙头;制弦台(7~9个不等,7个弦台的月琴只能演奏彝族歌曲,9个弦台的月琴可以演奏流行歌曲);制弦码;装弦线;上漆并在琴板中间安装一块小镜子作为装饰。做工精美,玲珑剔透,音色清脆悦耳,节奏鲜明。

多年来,镇南月琴久盛不衰,成为民族乐团 (队)中必不可少的乐器之一。镇南月琴不仅是深 受专业、业余文艺工作者和民间艺人喜爱的乐器,

它还是一件工艺精良的雕刻工艺美术品,有较高的鉴赏和收藏价值。远道慕名求购者甚多,除售云南各地外,也销往美国、泰国、缅甸等国家。目前,能制作镇南月琴者仅有龙川镇西云社区54岁的郭庆云和岔河村委会42岁的李树明,两位艺人都没有徒弟。







## Craft of Making Zhennan Yueqin

Zhennan *Yueqin* has been spread in Longchuan Town of Nanhua County, Chuxiong Prefecture. Since it resembles a full moon, so it is called *yueqin*. Local people usually call it "*xianzi*". The craft of making it has a long history and was already famous in Yunnan Province in the Qing Dynasty.

With exquisite skills, consisting of six parts, the shape of the Zhennan *yueqin* is beautiful. The raw material includes catalpa plank, string and others. The craft includes 10 procedures.

In recent years, Zhennan *yueqin* has been an irreplaceable musical instrument for ethnic music troupe (groups). It is not only loved by professional, amateur and folk artists, but a handicraft with exquisite carving skills and of high value of appreciation and collection. It has been sold both at home and abroad, such as America, Thailand and Burma. Now only two persons command the craft to make Zhennan *yueqin*, one is 54 years old Guo Qingyun living in Xiyun Community of Longchuan Town, the other is 42 years old Li Shuming living in Chahe Village Administrative Committee. Both of them have no apprentice.







# 皮影制作技艺

皮影戏是在腾冲县流传久远、影响广泛的一种艺术形式,俗称皮人戏、皮戏、灯影子。相传明洪武年间由中原传人,至今已有六百多年历史,经过本地文化的不断渗透和融合,创新出"西腔"和"东腔"两大流派,唱腔多样,剧目丰富,对白风趣,深受当地民众和周边各民族同胞喜爱。

腾冲皮影戏剧目多取材于传奇、演义及民间故事等,尤以三国戏、列国戏等连台本戏居多,据统计有近400出。数百年的皮影戏演出活动足迹遍及腾冲城乡和滇西的许多县市,《抗战胜利》、《三十六团进腾冲》等剧目生动刻画和记录了腾冲近现代的重大史实,新中国成立后,在国家、省、市民族戏剧汇演中崭露头角,颇受好评,已成为既保持中原皮影风格,又有明显边地特色的文化艺术形式。

皮影靠子制作是腾冲皮影的亮点,既为表演道具,又是难得的艺术精品。靠子由头、手、脚、身几个部分组成,线拉能活动。一个身靠可以和无数个头靠组合,组配出若干个不同的人物形象,加上帅帐、桌椅、殿堂、朝房、车马、轿船、兵器、坐骑、寺观、动物、花草等,满足不同剧目的需要。靠子雕刻精美,形象

逼真,通过浓淡不一的色彩染、涂或各种干湿色彩的 重叠、点、晕、勾而成,用色大胆,色彩丰富和谐, 颇有韵味。靠子取材上好的黄牛皮,分为硝皮、铲 皮、打磨、雕刻、连接、上色等6道工艺。硝皮用芒 硝、鸡粪、石灰等加水混合,放到清水河床里埋好, 半月后取出铲皮、晒干,便可进行雕刻、连接和上 色,最后用牛皮胶或"洋药"(即透明水彩)定色定 型。制作工具较简单,只需剪刀、足刀、电工刀、锥 子等少量工具。作为垫子的腊板特别讲究,制作原料 为山茶花瓣灰、蜂腊屎、苦竹灰和坝子油(香油), 其特点是软硬适度,不伤刻刀,刀痕可复原,刀尖也 不会把腊带走。腾冲皮影靠子高大庄重,差不多有其 他地方的两三倍大,故有"云南大皮影"之称。雕刻 精美,形象逼真,在国内皮影中独树一帜,有较高的 艺术审美价值和收藏价值,是腾冲具有影响力的特色 民间工艺之一。

随着影视、互联网等现代传媒的普及,腾冲皮影的保护和传承受到冲击,目前能在腾冲正常进行皮影制作和表演活动的仅剩固东镇的刘家寨皮影班,其代表艺人刘永周也面临后继乏人之忧。

As a far-reaching art form, shadow play has been widely spread in Tengchong County. Usually it is called *pirenxi*, *pixi* and *dengyingzi*. It was spread from inland China during the period under the reign of Emperor Hongwu of Ming Dynasty. Up to now, it has a history of more than six hundred years. With the infiltrating and merging of local culture, two schools of "west tune" and "east tune" were created. With various tunes, rich programs and interesting dialogues, the shadow play has been deeply loved by local people and people living in neighboring areas.

In Tengchong, contents of the programs of shadow play are usually about legends, historical romance and folk tales. Most of them are multi-act plays on the Three Kingdoms and various states. According to statistics, there are about 400 programs.

Craft of making leather silhouette is the highlight of shadow play in Tengchong. Leather silhouette is both the prop for the play and art treasure. It consists of head, arms, legs and body, which can be moved by pulling the string.

The leather silhouette of Tengchong is big and solemn. It is nearly 2~3 times bigger than leather silhouettes in other places, so it is also called "big leather silhouette of Yunnan". With exquisite carving and lively figure, it is unique in China. As an influential and special folk handicraft in Tengchong, it is of high value in artistic aesthetics and collection.

As the popularity of modern media, such as movie, television and internet, the preservation and inheritance of Tengchong leather silhouette has been shocked. At present, in Tengchong, only Liujiazhai Shadow Play Troupe of Gudong Town regularly make leather silhouette and perform shadow play. The representative artist Liu Yongzhou is also facing the crisis to pass it on.





# Trad destivals (16 items)



傣族泼水节(西双版纳傣族自治州)\*

Water-Splashing Festival of Dai People, Xishuangbanna Dai Autonomous Prefecture

彝族火把节(楚雄彝族自治州)\*

Torch Festival of Yi People, Chuxiong Yi Autonomous Prefecture

景颇族目瑙纵歌节 (德宏傣族景颇族自治州)\*

Munaozongge Festival of Jingpo People, Dehong Dai-Jingpo Autonomous Prefecture

独龙族卡雀哇节(怒江傈僳族自治州)\*

Kaquewa Festival of Dulong People, Nujiang Lisu Autonomous Prefecture

怒族灿女节(怒江傈僳族自治州)\*

Fairy Maiden Festival of Nu People, Nujiang Lisu Autonomous Prefecture

傈僳族刀杆节 (怒江傈僳族自治州) \*

Sword-Pole Festival of Lisu People, Nujiang Lisu Autonomous Prefecture

白族绕三灵(大理市)\*

Raosanling of Bai People, Dali City

德昂族浇花节(潞西市、梁河县)

Flower-Watering Festival of Deang People, Luxi City, Lianghe County

苗族花山节 (屏边苗族自治县)

Flowering-Mountain Festival of Miao People, Pingbian Miao Autonomous County

拉祜族葫芦节 (澜沧拉祜族自治县)

Calabash Festival of Lahu People, Lancang Lahu Autonomous County

傣族人生礼俗 (新平彝族傣族自治县)

Etiquette and Customs of Life of Dai People, Xinping Vi-Dai Autonomous County

哈尼族九祭献(元江哈尼族彝族傣族自治县)

Nine Sacrifices of Hani People, Yuanjiang Hani-Vi-Dai Autonomous County

三月街(大理市)

Third Month Fair, Dali City

石宝山歌会(剑川县)

Gathering for Folk Song of Shibao Mountain, Jianchuan County

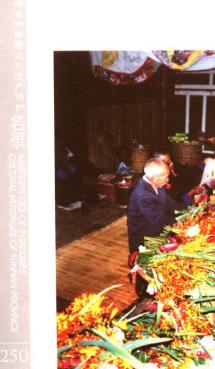
哈尼族梯田农耕礼俗(红河哈尼族彝族自治州)

Etiquette and Customs of Terrace Cultivation of Hani People, Honghe Hani-Vi Autonomous Prefecture

哈尼族长街宴 (红河哈尼族彝族自治州)

Long Street Feast of Hani People, Honghe Hani-Vi Autonomous Prefecture

注: \*为第一批国家级非物质文化遗产名录云南项目





# 德昂族浇花节

浇花节, 德昂语称为"散根", 是德昂族最有标志性的传统节 日,于每年农历清明节后第七天举行。广泛流传于德宏傣族景颇 族州潞西市、盈江县、瑞丽市、陇川县和梁河县, 其中以潞西市 三台山德昂族乡保存最为完整。

从德昂族民间传说可知, 浇花节的渊源与南传上座部佛教传 入德昂族地区有密切的关系。浇花节内容丰富,节日活动按照浇 佛、供品品尝比赛、祭拜天地和念经祈求风调雨顺、打水给老人 洗手、对歌和传烟、浇水、歌舞表演以及送花篮等8个程序逐步展 开。人们穿上盛装,给佛爷、佛像浇水,以示对祖先、恩人的怀 念和敬重,还要为年过六旬的长寿老人洗尘拜寿,表示对他们的 感谢和祝愿。接下来,青年男女相互泼水,特别是向当年新婚的 夫妇泼水道喜,祝愿他们和睦相处,一辈子幸福。泼水方式有特 定的规矩:给老人浇水时,只能用插上鲜花的盛着清泉水的小竹 水筒, 让水顺着花束滴到老人伸出的手心上, 不能泼到身上; 男 女青年之间相互泼水时,也必须用竹筒,轻轻地从肩膀往下泼,不 能泼在头上;未婚男女青年在给新婚夫妇泼水时,相互间都不准 出现不礼貌的粗野行为,否则,轻则受到众人斥责,重则被剥夺 参加浇花节的权利。送花篮是德昂族小伙子向姑娘表达爱慕之情 的特殊方式。浇花节前,小伙子们便忙碌着用竹篾编制漂亮的小 花篮,送给平日和自己相处较好的姑娘。其中最精致的花篮要送 给自己爱慕的姑娘。姑娘到底对谁有意,就看节日里背着谁送的 花篮。节日里,要跳德昂族传统的浇花舞,以鼓、铓、镲三种打 击乐器伴奏,女子身背花篮,男子手持竹筒做浇花状,表示男女 双方相互泼水祝福。

浇花节是德昂族喜闻乐见、积极参与的节日活动, 具有广泛 的群众基础,集音乐、舞蹈、美术于一炉,体现尊老爱幼、相互 尊敬、相互谦让、和睦相处的社会风尚,同时也是男女之间表达 爱情的社交活动,对强化德昂族的审美观念、艺术情趣及民族性 格起到了不可替代的积极作用。随着年轻人价值观念和审美情趣 的变迁, 浇花节的许多传统内容正日渐消失。



# Flower-Watering Festival of Deang People

As the most symbolic traditional festival of Deang people, Flower-Watering Festival is called "sangen" in Deang language. The festival is held on the seventh day after *Qingming* Festival according to lunar calendar. The festival has been widely spread in Luxi City, Yingjiang County, Ruili City, Longchuan County and Lianghe County of Dehong Prefecture.

According to folk stories of Deang people, the origin of Flower-Watering Festival has close relationship with the spreading of Hinayana into the areas inhabited by Deang people. The contents of the festival are rich. All activities are carried out according to eight steps, namely, watering Buddha, competition of tasting offerings, sacrificing to sky and earth and reciting scriptures for good weather for crops, taking water and washing hands for the old, singing in antiphonal style and passing cigarettes, watering, singing songs and dancing, presenting baskets of flowers. Dressed in their holiday best, people water monk and statue of Buddha to express their memory and respect for ancestors and benefactors; they congratulate the old people over sixty years to show their gratitude and wishes. Then young people will splash water to one another, particularly to newly-weds, wish them live harmoniously and happily together the whole life.

With wide popularity, Flower-Watering Festival is deeply loved by Deang people, who actively take part in it. It combines music, dance and fine arts. It shows the social moral of respecting the old and loving the young, mutually respecting, living together in peace and mutual modestly declining. It is also the social activity for men and women to show their love. It has played an irreplaceable active role in forming Deang people's aesthetics, artistic interests and national character. As the change of the young's values and aesthetic interests, many traditional contents of the festival have been gradually lost.





集居较多的地方立一"花杆",一起到花山场上来流玩,访亲拜友。二是传说 苗族战败多年后,另一首领重新组织苗族起来反对统治阶级,立一树桩作为集 会地点,后人为了纪念这次集会,每年都立花杆召集,族踩花山。

苗族花山节过去通常由无子嗣而为祈求子嗣者之办。主办人称为"尤厚 ,负责择定吉日,抱着公鸡,在选定的平缓坝以上立一棵高约两三丈的 五彩花杆(多用大龙树),陈设好酒于花山场内。届时,远近各村寨男女穿着节日盛装从四面八方纷纷涌向花山场,吹起芦笙,爬伏杆、耍武术,打陀螺、踢鸡毛毽、蹬脚架、斗牛、斗鸡、斗画眉鸟、赛马、那芦笙舞和对唱山歌。其 中,爬花杆是主要的比赛项目,有顺爬、倒爬、顺倒旋环爬、口吹芦笙爬4种形式。男女青年对唱山歌选择伴侣也是花山节的主要内容。花山节一般要过4~6 天,结束时,组织者要抱着公鸡祭献花杆,进行倒花杆仪式。花杆倒下后,人 们将悬挂的布条剪下,拴在孩子手上,以保佑孩子健康,花杆则拿来做床,有 容易生子之意。

屏边苗族花山节内容丰富,积极健康向上。花山节既是苗族传承本民族文 化的一种媒介,也是展示苗族服饰、歌舞艺术的平台、各种文体表演与竞赛具 有浓郁的民族特色。花山节有利于促进各民族之间的内结,丰富当地群众文化。 生活。随着社会的发展, 花山节的传统习俗逐渐淡化。

#### Flowering-Mountain Festival of Miao People

Flowering-Mountain Festival is also called *caihuashan* or *caishan*, Miao people living in Pingbian County called it "*aodao*". With a long history, the festival is celebrated annually on the second and the third day of the Spring Festival by Miao people living in Pingbian County, Honghe Hani-Yi Autonomous Prefecture.

There are two stories about Flowering-Mountain Festival. One says that Chiyou tribe, ancestors of Miao people, was defeated and all people had to migrate together for the first time. To call together relatives lost during migration, they set up a tree stool on the mountain; on top of the tree stool, tied with sack ribbon of red, white, blue and green. In order to commemorate the reunification of relatives, the descendants set a "flower pole" annually in the area where Miao people densely inhabited. They go there for fun and meet their relatives and friends. The other says that many years after Miao people were defeated, another leader reorganized Miao people to oppose the ruling class and he set up a tree stool as the sign for the place of gathering. In order to commemorate this gathering, the descendants set up a flower pole annually to call on Miao people to tramp the flowering mountain.

Flowering-Mountain Festival of Miao people used to be held by those without child but prayed for it. The contents of Flowering-Mountain in Pingbian are rich, active and healthy. The festival is not only a medium to pass on Miao culture, but a platform for Miao people to demonstrate their costumes, song and dance. Various performances and competitions of culture and sports have a strong ethnic flavor. The festival has been positive to promote unity among ethnic groups and enrich local people's life. As the development of the society, traditional customs of the festival has been diluted.







# 拉祜族葫芦节



思茅市澜沧拉祜族自治县是全国唯一的拉祜族自治县。拉祜族 节日较多, 有春节、火把节、新米节、卡腊节等, 其中葫芦节最具 代表性和典型性,充满独特的文化魅力。

葫芦节拉祜语称为"阿朋阿龙尼",是澜沧县拉祜族最隆重的 节日, 每年农历十月十五举行。届时, 各村寨都要举行歌舞狂欢, 男子吹奏葫芦笙领舞、男女共跳"嘎克"舞;女子敲打象脚鼓跳摆 舞; 男女青年进行民歌对唱; 举行体育与游戏表演, 如荡秋千、背 水、打陀螺、射弩比赛。老人们相约在火塘边,边饮酒边颂唱创世 史诗《牡帕密帕》。在歌舞场地中央放置一对葫芦,象征拉祜族的 祖先, 让每个人都对它表示恭敬, 随时把祖先的恩情记在心里。

据拉祜族创世史诗《牡帕密帕》、《说典噜典》中的传说描述, 拉祜族的祖先是天神"厄莎"在农历十月十五那天用葫芦培育出来 的。因此拉祜族认为他们是葫芦的后代,把葫芦看成是祖先的化 身和全民族的吉祥物。根据此传说,1991年11月6日在澜沧召开的 "拉祜族史研讨会"上,澜沧县政府、县人大常委会经征求各地参 会拉祜族群众的意见,决定把传说中拉祜族祖先诞生的日子法定为 全县拉祜族的节日,即将每年农历十月十五定为葫芦节。节日来临 时,人们供葫芦、跳葫芦笙舞、跳摆舞、唱葫芦史诗、玩葫芦游戏 等活动,都是源于葫芦信仰而产生的。对葫芦的信仰体现了山区拉 祜族长期同大自然的密切关系和生存奋斗历程。葫芦节民族特色浓 郁,活动丰富多彩,是全民歌舞狂欢的喜庆场合,蕴涵着丰富的历 史、文化内容。澜沧县政府每年都组织各种文体活动、科技及商业 物资交流活动, 使传统的民族节日和发展经济相结合, 进一步提升 葫芦节的社会影响和知名度。



#### Calabash Festival of Lahu People

Lancang Lahu Autonomous County of Simao City is the only Lahu autonomous county in China. Lahu people have many festivals, such as the Spring Festival, Torch Festival, New Rice Festival, *Kala* Festival and so on. Among these, Calabash Festival is the most representative and typical. It has unique charm of custom and culture.

As the most ceremonious festival for Lahu people in Lancang County, Calabash Festival is called "Apengalongni" in Lahu language. It is celebrated annually on October 15 of lunar calendar. On the festival, all villages hold jubilant party of dance and songs. There are "gake" dance, a man plays hulusheng and lead a group of men and women to dance together; "baiwu", women beat xiangjiaogu drum and others dance; folk songs singing in antiphonal style between young men and women. Sports and games are played, such as playing on the swing, carrying water, whipping the top and shooting crossbow. The old stay around the fire pit, drink and chanting epic Mupamipa. A pair of calabashes is placed in the center of the dance place to symbolizes Lahu people's ancestor, who everyone must respect and put whose kindness in the bottom of heart.

According to legends in *Mupamipa* and *Shuodianludian*, ancestor of Lahu people was cultivated from calabash by god "Esha" on October 15 of lunar calendar. So Lahu people regard calabash as the incarnation of their ancestor and mascot of the whole people.

Each year, Lancang County Government organizes cultural and sports activities, commodity, science and technology exchange, which combines ethnic festival with economic development, and further increases the influence and notability of Calabash Festival.



# 傣族人生礼俗

新平傣族人生礼俗流传于玉溪市新平彝族傣族自治县水塘、嘎洒、腰街、漠沙等乡镇的傣族村落。

新平傣族人生礼俗形态完备,体系严密,包括求子礼俗、孕期礼俗、出生 礼俗、取名礼俗、满月礼俗、周岁礼俗、少年礼俗、成人礼俗、文身礼俗、染 齿礼俗、花街比美礼俗、婚礼礼俗和葬礼礼俗等13个类别,是傣家人一生的行 为规范和价值准则。新平傣族(花腰傣)认为生子是由神灵恩赐的,若女子婚 后二三年未怀孕, 就要杀鸡献祭寨神求子、献鸡蛋向大树求子、到江边宰鸭向 水神"匹南"求子等。女子有孕为大喜之事,会得到全家人的精心关照,注重 胎教。新生儿出生时要杀"认母鸡",办祝米客,以示庆贺。婴儿生下三四天 后要取乳名,有不同的讨名方式,小孩到上学年龄还要取学名。婴儿满月时有 满月礼, 家里的男人要到河里或田里捉鱼虾来"开荤", 表示孩子长大后上山 能打猎,下河能捕鱼。周岁时行周岁礼,择吉日杀鸡祭祖,让婴儿抓周,并请 本寨的刺绣能手来家里占卜。到七八岁时举行少年礼,改穿少年服饰,标志着 从此进入少年时期。十七八岁时举行成人礼,盘头是花腰傣姑娘最重要的礼俗 之一,要选吉日盘头,3天后穿亮丽华贵的成人服装,此后就可以参加花街比美 了。花街节又称"赶花街",是新平花腰傣人隆重的民族节日,也是花腰傣姑娘 比美赛美、小伙子选美择美、青年男女互致爱情的盛会。此外,文身和染齿是 傣族传统礼俗之一,新平文身较普遍,多在手臂和手腕上文刺图案。婚葬礼俗 也有整套程序, 独具特色。

新平傣族人生礼俗在傣雅、傣洒和傣卡3个支系中普遍流行,历史悠久,地域特色鲜明,传承民族文化、民族精神和传统美德,高度浓缩和涵盖了花腰傣文化的精华和人文价值,对研究新平傣族发展史具有历史文化价值。

随着社会发展,花腰傣人生礼俗的活动人群日愈减少,尤其是系统掌握人 生礼俗的文化传承人出现后继乏人的局面,傣族年轻人对人生礼俗的价值认同 感日渐淡漠。



#### Etiquette and Customs of Life of Dai People



Xinping etiquette and customs of life of Dai people has been spread in Dai villages in Shuitang Township, Gasa Township, Yaojie Township and Mosha Township of Xinping Yi-Dai Autonomous County, Yuxi City.

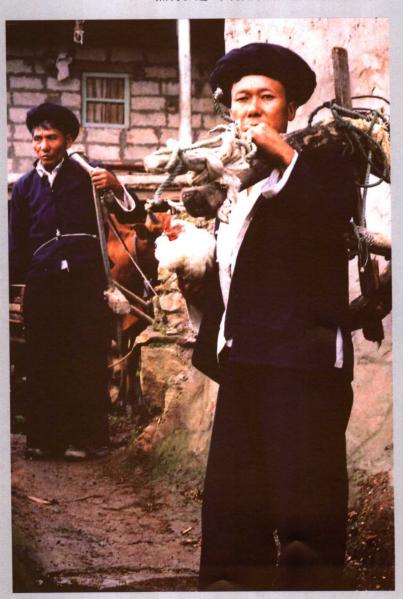
Xinping etiquette and customs of life of Dai people has complete forms and a close system. As criteria of conducts and values in Dai people's whole life, it includes etiquette and customs of praying for child, pregnancy, giving birth to a child, giving a name to child, when a baby is one month old, when a baby is one year old, early youth, grown-up, tattoo, dying teeth, beauty competition, wedding and funeral.

With a long history, Xinping etiquette and customs of life of Dai people has been popular in three branches, Daiya, Daisa and Daika. It has distinct local characteristics. It has inherited ethnic culture, national spirit and traditional virtues. It has highly concentrated and contained the essence and cultural value of Huayaodai culture. Through the etiquette and customs and relative tools, it can be seen that Dai people in Xinping is related to the main tribes of ancient Dian Kingdom. It has historical value and scientific value for the research on development history of Dai people living in Xinping.

As the development of society, fewer and fewer people take etiquette and customs. Particularly, it is hard to find people to systematically inherit it. Young Dai people barely identify themselves with etiquette and customs.

# 哈尼族九祭献

哈尼族九祭献,哈尼语称为"归基托",是哈尼族最古老的民间祭祀活动,流传于玉溪市元江哈尼族彝族傣族自治县因远镇的浦贵、浦海、施通3个自然村。这3个村是在哈尼族迁徙过程里,



由3个同胞兄弟创建的。九祭献典礼在历史上由3个村轮流主办。

20世纪50年代,九祭献曾一度中断失传,直至90年代初才在浦贵村得以恢复。九祭献为每三年一小祭,为期3天;每六年一中祭,时间为5天;九年一大祭,时间为7天。每次祭祀都在农历二月的第一个辰龙日开始,祭祀程序和礼仪共有9大类别26套动作:"咕哧哧涡",意为围着寨子走一圈,举行祭祀前的祭献仪式;"阿奴才咋",意为农耕稻作,在山林中祭献神灵和祖宗;"阿波门祖",意为爷爷莫害羞,主要表现哈尼族祖先在迁徙途中碰到的艰难险阻;

"果多撒咋",即出工做活,反映夫妻同劳动,恩爱过日子的吃苦耐劳精神; "阿尼托咋",即生儿育女,表现传宗接代、生儿育女的过程;"阿腊搓",意为屋外跳乐,展示哈尼人的歌舞和择偶过程;"哈咪那哈咋",即找媳妇,表现

过程;"哈咪那哈咋",即找媳妇,表现自由恋爱;"阿认皮",意为讨鲜花,表现已婚未育的夫妇要向品德好、儿女齐全的夫妇乞讨鲜花,象征他们未来的儿女就像鲜花一样美丽可爱、聪明伶俐;"咋则把涡啦",即桌子收回来,这是

市则把满啦 ,即桌子收回来,这是 九祭献的收场仪式,按照祭祀活动的开 始方式进行。

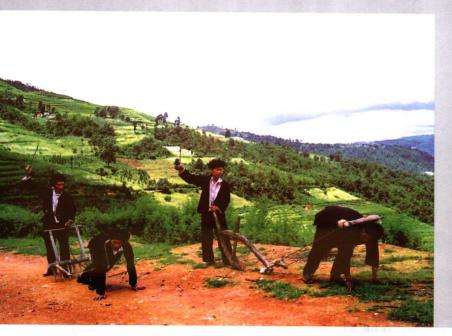
在整个九祭献活动中,歌舞、乐器和木祖、竹马、农具、竹碗、竹杯等器具起着非常重要的作用,独具地方特色。九祭献历史悠久,有严格的禁忌起程序,在古老的傩祭、傩舞基础上,加入吟唱、讲古和棕扇舞等传统舞蹈,传播着哈尼人的迁徙历程、生产生活、农耕稻作、谈情说爱、生儿育安诚情感。九祭献是一部哈尼人历史发展的史诗,它独特的文化内涵和表现形式极富民族学研究价值。

#### Nine Sacrifices of Hani People

Nine sacrifices of Hani People, called "guijituo" in Hani language, is the oldest folk sacrifice for Hani people living in Yuanjiang County. It has been spread in three natural villages, Pugui, Puhai, Shitong of Yinyuan Town, Yuanjiang Hani-Yi-Dai Autonomous County, Yuxi City. Three brothers established these three villages during the migration of Hani people. In the past, the ceremony of Nine Sacrifices was hosted by three villages in turn.

In the early 1950s, Nine Sacrifices was once failed to be passed on. Until in the early of 1990s, it was revived in Pugui Village. For Nine Sacrifices, three years is a small sacrifice, which lasts 3 days; six years is a medium sacrifice, which lasts 5 days; nine years is a large sacrifice, which lasts 7 days. Each sacrifice is held on the day of dragon of February according to lunar calendar. The procedure and etiquette of sacrifice includes 9 types, 26 motions.

During Nine Sacrifices, with local characteristics, dance, song, musical instruments, *muzu*, bamboo horse, farming tool, bamboo bowl and cup have played important role. With a long history, Nine Sacrifices has strict taboo and procedure. On the basis of ancient *muoji* sacrifice and *muowu* dance, added with singing, chanting, narrating as well as palm fan dance, it has spread Hani people's knowledge on migration, production, living, farming, love and giving birth to child. It also takes in pious feeling Hani people bestowed upon worship of life. Nine Sacrifices is an epic of Hani people's history. Its unique cultural content and forms are of high value for the research of ethnology and sociology.

















大理三月街是大理各族人民最隆重的传统节会。1992年经大理白族自治州人大常委会通过,三月街被定为大理州的民族节,每年农历三月十五至二十一举办,节期为7天。每年赴三月街的人数以百万计,国内外参加者众多,是白族最盛大的传统节日。

大理三月街因于每年农历三月举行而得名,是云南规模最大、参与人数最多的一年一度的集商贸、文体、饮食、风俗活动等为一体的民间集市节会。据古代文献《白国因由》、李元阳《云南通志》、徐霞客《滇游日记》及《大理县志稿》等记载,三月街古名祭观音街、观音市,原是从观音祭祀风俗逐渐演变而成,约起始于唐永徽年间,历代一直兴隆不衰,呈现"昔时繁盛几春秋,百万金钱如水流,川广苏杭精巧货,买卖商场冠亚洲"(清李燮羲《竹枝词》)的盛况。迄今约有1300多年历史。

每年农历三月十五至二十一日,省内外以及缅甸、泰国等国家来赶三月街的人数以百万计。三月街的主要内容有:物资交流,包括大宗药材、土特产、大牲畜、农具、百货、生活用品、茶、糖果品、食品等及工艺品、珠宝玉器交易;民族体育和文艺表演,如赛马、摔跤、射箭、射击、武术、棋类、球类比赛;大型民族民间文艺如八角鼓、霸王鞭、舞龙、舞狮、舞蚌鹤和跑花船等表演,以及群众性的对歌、赛歌。除当地白、汉等民族外,彝、藏等民族和大量外来赶会者都会积极参与,人潮如织,盛况空前,热闹非凡;大理古城内外张灯结彩,用各种花草在各家户外搭成的"花山"绚丽多姿,极富特色,使大理变成美奂绝伦的神奇世界。

三月街是滇西各族人民经济和文化展示与交流的盛会,集白 族和各民族历史、经济、文化、民俗为一体,在社会经济文化发 展中发挥着巨大的作用,在国内和东南亚有深远影响。

# 三月街



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#### Third Month Fair

Third Month Fair is the most ceremonious traditional festival for Bai people living in Dali. Passed in 1992 by Standing Committee of NPC of Dali Prefecture, Third Month Fair has been set as the ethnic festival of Dali Prefecture. The festival lasts 7 days each year, from March 15 to 21 of lunar calendar.

Third Month Fair was named because it is annually held in March of lunar calendar. With largest number of participants, it is the largest of its kind in Yunnan Province. This festival of folk fair includes trade, sports and cultural activities, food and custom activities.

Each year from March 15 to 21 of lunar calendar, millions of people from home and abroad come to attend the festival. The contents of Third March Fair include: commodity trade, such as bulk buying of medicinal materials, local specialty, livestock, farming tools, general merchandise and so on; ethnic sports and artistic performance, such as horse racing, wrestling, shooting, martial art and so on; large-scale folk art, such as *bajiaogu*, *bawangbian*, dragon dance, lion dance and so on; besides there are singing in antiphonal style as well as singing match. Besides local Bai people and Han people, Yi people, Zang people and people from other areas actively participate in it.

Third Month Fair is a grand gathering for ethnic groups living in the west of Yunnan Province to demonstrate and exchange their culture and commodities. It has played an important role in social, economic and cultural development. It has far-reaching influence in China and Southeast Asia.

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# 石宝山歌会

剑川县位于大理白族自治州北部,是典型的白族聚居县。剑川白族石宝山歌会是一个以对歌赛歌为特色的民族传统节会,举办地点石宝山属剑川县沙溪镇。

据考证,石宝山歌会已有上千年历史。唐《蛮书》卷八载:"少年子弟暮夜游行闾巷,吹壶卢(葫芦)笙,或吹树叶。声韵之中,皆寄情言。"歌会上以歌传情,或吹树叶互相招引的情景与之极为相似。歌会上对唱的白曲"山花体"(即第一、二、三句唱词为7个字,第四句为5个字)格式,最早可追溯到唐代。

石宝山歌会每年农历七月二十七日至八月初一举行。主要内容有万人弹弦对歌、演唱白曲、民间艺人演奏"阿吒力"佛教音乐及表演乐舞等,龙头三弦、三弦曲、霸王鞭舞、白族调、大白曲(本子曲)等都是歌会上表演的风格独具的民间艺术,深受人们喜爱。歌会上对唱的调子,俗称"白族调"或"白曲",即白族民间歌谣,内容丰富,有劳动歌、时政歌、仪式歌、情歌、生活歌、反意歌、一字歌和叙事长歌"本子曲"等。本子曲多有简单的故事情节,以

抒情为主,较为有名的传统作品《鸿雁带书》、《出门调》、《月里桂花》等在石宝山歌会广泛流传。歌会上演唱的剑川白族调属山歌类,曲调优美动听,委婉流畅。男的唱得热烈奔放,女的唱得缠绵柔和。弹弦对调是白族青年谈情说爱的巧妙方式,石宝山歌会正是他们择偶的好机会。对歌不但唱情,也比智慧,要求即兴创作演唱,一问一答间不能停顿,高明的歌手对唱几天几夜也难分高下。每年歌会都有来自剑川、洱源、丽江、大理、兰坪等地的群众参加,群众基础十分广泛。除了唱歌对歌外,还有石龙霸王鞭舞等白族舞蹈和白族"阿吒力"佛教法事活动、朝拜白族地区的中央本主及"阿央白"(石刻女阴)等民俗活动。

1999年8月,经剑川县人大审议通过,将歌会确定为"中国云南剑川石宝山歌会节"。石宝山歌会融合了弹弦唱曲、求神拜佛、本主崇拜、以歌觅偶等活动,独具特色,是白族歌谣产生的摇篮和发展传播的基地,为白族历史文化研究提供了珍贵资料,在省内外和国内外均有较大影响。

#### Gathering for Folk Song of Shibao Mountain

Located in the north of Dali Bai Autonomous Prefecture, Jianchuan County is a typical County where Bai people live in compact communities. Gathering for Folk Song of Shibaoshan Mountain is a traditional ethnic festival with the characteristics of singing in antiphonal style and singing competition. It is held in Shibaoshan Mountain of Shaxi Township, Jianchuan County.

According to textual research, Gathering for Folk Song of Shibaoshan Mountain has a history of over 1000 years. According to volume eight of *Manshu* written in Tang Dynasty, "Young people stroll around at night, play *hulusheng* or leaves. Feeling is shown in the tune". On the gathering, people sing song to show their love or play leaves to attract each other, this is similar to the above situation. The *baiqu* "mountain flower style" for singing in antiphonal style on the gathering can be dated back to Tang Dynasty.

Gathering for Folk Song of Shibaoshan Mountain

is held from July 27 to August 1 of lunar calendar. The main contents are: thousands of people play *sanxian* and singing in antiphonal style, singing *baiqu*, Buddhist music "*azhali*" played by folk artist and dance performing. The unique folk arts of *longtousanxian*, *sanxianqu*, *bawangbian* dance, Bai ethnic tune, and *dabaiqu* are deeply loved by people.

In August 1999, NPC of Jianchuan County assessed and passed that the gathering was named as "China Yunnan Jianchuan Gathering for Song of Shibaoshan Mountain Festival". The festival has blended playing *xianzi*, singing songs, praying to Buddha for help, worshiping Benzhu, singing songs to look for lover and so on. With features, it is a cradle to produce Bai ballads and a base to spread and develop Bai ballads. It has important influence at home and abroad and provides valuable materials for the research on history and culture of Bai people.



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# 哈尼族梯田农耕礼俗

哈尼族梯田农耕礼俗,流传于云南省红河哈尼族 彝族自治州红河、元阳、绿春、金平、建水县的哈尼 族村落。

哈尼族梯田农耕礼俗体系严整、形态完备,包括 建村立寨礼俗、开垦耕种礼俗、节庆祭典礼俗、人生 礼俗、服饰饮食礼俗等5大类别。

建村立寨礼俗规定哈尼族的民居和村落建立必须 适应梯田稻作。村址的选择必须优先考虑森林茂密、 水源充足的平缓山地,适宜垦殖梯田;民居以有利于 稻谷的干燥和安全贮藏为基本建造原则。

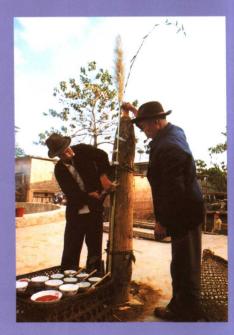
开垦梯田、四季耕种、水源分配礼俗突出表现在哈尼族梯田稻作农耕的农事叙事长诗《浩伙腊伙》上,意为"四季生产歌",有很强的现实规范作用。

节庆祭奠礼俗按参加人数的多少分为家庭型、村落型和全民型3种类型,主要通过祭寨神、开秧门、"矻扎扎"、尝新节和十月年等节日表现。节庆祭奠礼俗是不同季节梯田耕作程序的标志性转折,祭寨神意味着春耕季节的开始,"矻扎扎"说明已从春播进入夏锄,要请天上主管农事的神灵前来人间巡视秧苗。十月年标志着从秋收进入冬闲,要庆祝丰收,感谢上苍。

人生礼俗集中体现于诞辰礼、婚礼、葬礼3种人生礼仪,其宗旨皆在于宣示哈尼人是梯田稻作的合格生产者。婴儿诞辰3天时要举行以模拟梯田耕作劳动为核心的命名仪式。男婴和女婴的命名方式各不相同。在婚礼上,新郎新娘要进入梯田,象征性地做完梯田耕作的全套劳动程序。老人去世一般安葬在梯田上方或左右方,象征先人永远守望梯田、庇护后人。

服饰基本礼俗包括: 崇黑; 服饰纹样以日月、山川、树木、梯田图案为主; 款式适宜梯田劳作等。饮食礼俗受梯田稻作影响, 饮食结构、烹饪方式、进食场所、工具和礼节, 都有梯田稻作的明显特征。

梯田农耕礼俗有广泛的社会基础,有完整的知识、技术、信仰和价值体系及现实社会功能,在哈尼族村寨中的影响力大,覆盖面广。20世纪50年代以来,梯田农耕礼俗受到外来文化的强烈冲击,很多古老的礼俗已不复存在。



# 云南省第一批非物质文化遗产保护名录

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#### Etiquette and Customs of Terrace Cultivation of Hani People

Etiquette and Customs of Terrace Cultivation of Hani people has been spread in Hani villages of Yuanyang County, Luchun County, Jinping County and Jianshui County, Honghe Hani-Yi Autonomous Prefecture.

Etiquette and Customs of Terrace Cultivation of Hani people has strict system and complete forms. It includes five types, etiquette and customs of setting up village, opening up wasteland for farming, sacrifice on festival, life, costume and diet.

Etiquette and customs of setting up village requires that establishing of houses and village must be suitable for terrace cultivation. Etiquette and costumes of opening up wasteland for farming, farming in four seasons and distribution of water is mainly described in traditional poem *Haohuolahuo*, means "song of farming in four seasons"; it has the function of standard in practical life. According to the number of participants, etiquette and customs of sacrifice includes three types, family, village and all people; it is demonstrated on festivals such as sacrifice to god of village, *Kaiyangmeng*, *Kuzhazha* and so on. Etiquette and customs of life include three types of birth, wedding and funeral, with the purpose to declare that Hani people are qualified to be farmers of rice terrace cultivation. Etiquette and customs of costume include: worship of black; the patterns on costume are the sun, the moon, mountain, tree, and terrace; the design fits terrace cultivation. Etiquette and customs of diet has been influenced by rice terrace cultivation and with characteristics of it.

With complete system of knowledge, technology, belief, values and practical social function, Etiquette and Customs of Terrace Cultivation has important influence and spread widely in Hani villages. Since 1950s, as the shock of political campaign and external culture, many ancient etiquette and customs were lost.





哈尼族长街宴,哈尼语称为"知交把"、"多交夺"或"资乌夺",流传于红河哈尼族彝族自治州红河南岸的哈尼族聚居区域。

长街宴

长街宴分为祭寨神长街宴、六月年长街宴和十月年长街宴3种类型,祭祀神灵、求神护佑稻谷丰收、感激神灵赐福人间、摆街心酒宴、吟唱史诗、体育竞技和歌舞狂欢等活动都包容其中。大型村落的长街宴长达数百桌,礼仪齐备,程序严谨,仅街心宴的酒席就划分为主席、副席和大众席。长街宴期间吟唱创世史诗、迁徙史诗和叙事长诗,充分体现了哈尼族追求人与自然和谐关系和构建良好人际关系的思想。

祭寨神"昂玛突"活动中的长街宴是一年农耕活动的序曲和祈祷农耕生产活动顺利进行的仪式。每年农历十二月初属龙日开始过节。第一天杀猪祭祀寨神,祈求寨神保护村寨百姓安康、六畜兴旺和来年梯田农耕丰收;其后两天开始摆长街宴,村寨里每家每户抬出一桌丰盛的食品,上寨与下寨互相结对子,轮流摆酒席,共同接待外来的亲朋好友。

六月年"矻扎扎"长街宴主要在元阳县胜村乡爱

村、大鱼塘一带流行,一般于农历六月二十四日开始, 杀牛祭祀天神,邀请天神到人间视察民情,与人同乐。 然后在龙头(负责组织祭祀活动者)家门口开始摆长街宴,一家一桌,沿街连接。节日期间人们撵磨秋、荡秋 千,尽情欢乐,祈求天神保佑庄稼顺利成熟。

十月年活动中的长街宴属于庆祝丰收、共享幸福的活动,一共过4天。每年农历十月第一个属龙日相当于岁尾,属蛇日为新年,人们开始杀猪、踩粑粑,杀猪祭献寨神和祖宗,祈祷来年五谷丰登,六畜兴旺。十月年的第4天开始连续3天摆街心酒宴,由上寨、下寨、中寨自由结对,共同待客。人们边喝美酒边唱酒歌,纵情舞蹈,庆贺粮食丰收,气氛热烈。

哈尼族长街宴展示的文化、服装服饰、音乐舞蹈和磨秋表演给人独特的审美体验,它所贯穿的传统思想理念和价值准则至今仍然发挥着积极的社会功能,对强化民族凝聚力有推动作用。长街宴已成为红河流域各民族友好往来、团结互助的形式之一,也是当地旅游观光的主要内容。随着时代推移和旅游开发,长街宴的传统文化内涵出现迅速弱化的趋势。



#### Long Street Feast of Hani People

Called "zhijiaoba", "duojiaoduo" or "ziwuduo" in Hani language, Long Street Feast of Hani people has been spread in areas where Hani people live in compact communities in south bank of Honghe River, Honghe Hani-Yi Autonomous Prefecture.

Long Street Feast includes three types, sacrifice to the god of village, *Liuyuenian* Festival and *Shiyuenian* Festival. It includes the contents of sacrifice to god, pray to god for blessing on harvest of rice, thank god for blessings to people, held feast on street, singing and chanting epic, sports match and revelry. From genesis epic, migration epic and narrative poem sung on the feast, one can learn Hani peoples' thoughts on pursuing harmonious coexisting between man and nature, as well as good interpersonal relationship.

Long street Feast of "Angmatu", sacrifice to god of village, is the prelude of farming in a year and rite to pray whole year's successful farming.

Culture, costume, music, dance and performance of *moqiu* demonstrated on Long Street Feast have offered unique aesthetic perception to people. Traditional thoughts and values involving in it still have active social function and promote ethnic unification. Long street Feast has not only been a form for people living in Honghe River Basin to establish friendship, unite and help one another, but a main content of local tourism development as well. As time passes by and the development of tourism, traditional cultural content of Long Street Feast has the tendency of quickly weakened.





# Protection Zones of Ethnic Traditional Culture (27 items)



西一镇红万村彝族(阿细)传统文化保护区(弥勒县)

Hongwan Village Vi (Axi) Traditional Culture Protection Zone, Xivi Town, Mile County

巡检司镇高甸村彝族(阿哲)传统文化保护区(弥勒县)

Gaodian Village Yi (Azhe) Traditional Culture Protection Zone, Xunjiansi Town, Mile County

羊街乡车普村哈尼族 (奕车) 传统文化保护区 (红河县)

Chepu Village Hani (Viche) Traditional Culture Protection Zone, Vangjie Township, Honghe County

瑶山乡水槽寨瑶族(蓝靛)传统文化保护区(河口瑶族自治县)

Shuicao Village Yao (Landianyao) Traditional Culture Protection Zone, Yaoshan Township, Hekou Yao Autonomous County 大营镇菲村自族传统文化保护区(宾川县)

Wo Village Bai Traditional Culture Protection Zone, Daying Township, Binchuan County

周城白族传统文化保护区(大理市)

Zhoucheng Bai Traditional Culture Protection Zone, Dali City

勐军镇曼听傣族传统文化保护区(景洪市)

Manting Dai Traditional Culture Protection Zone, Menghan Town, Jinghong City

糯福乡南段村拉祜族传统文化保护区 (澜沧拉祜族自治县)

Nanduan Village Lahu Traditional Culture Protection Zone, Nuofu Township, Lancang Lahu Autonomous County

岳宋村永老寨佤族传统文化保护区(西盟佤族自治县)

Yonglao Village Wa Traditional Culture Protection Zone, Yuesong Village, Ximeng Wa Autonomous County

嘎洒镇大槟榔园傣族村(花腰傣)传统文化保护区(新平彝族傣族自治县)

Dabinglangyuan Village Huayao Dai Traditional Culture Protection Zone, Gasa Township, Xinping Yi-Dai Autonomous County

马吉乡古当村傈僳族传统文化保护区(福贡县)

Gudang Village Lisu Traditional Culture Protection Zone, Maji Township, Fugong County

河西乡箐花村普米族传统文化保护区(兰坪白族普米族自治县)

Qinghua Village Pumi Traditional Culture Protection Zone, Hexi Township, Lanping Bai-Pumi Autonomous County

两中洛乡怒族传统文化保护区(贡山独龙族怒族自治县) Nu Traditional Culture Protection Zone, Bingzhongluo Township, Gongshan Dulong—Nu Autonomous County

独花江乡独龙族传统文化保护区(贡山独龙族怒族自治县)

Dulong Traditional Culture Protection Zone, Dulongjiang Township, Gongshan Dulong-Nu Autonomous County

者太乡者太村壮族传统文化保护区(广南县) Zhetai Village Zhuang Traditional Culture Protection Zone, Zhetai Township, Guangnan County

官屯乡马游坪村彝族传统文化保护区 (姚安县)

Mayouping Village Vi Traditional Culture Protection Zone, Guantun Township, Yaoan County

奔子栏村藏族传统文化保护区(德钦县)

Benzilan Village Zang Traditional Culture Protection Zone, Degin County

叶枝镇同乐村傈僳族传统文化保护区(维西傈僳族自治县)

Tongle Village Lisu Traditional Culture Protection Zone, Yezhi Township, Weixi Lisu Autonomous County

三台山乡德昂族传统文化保护区(潞西市)

Deang Traditional Culture Protection Zone, Santaishan Township, Luxi City

大等喊村傣族传统文化保护区 (瑞丽市)

Dadenghan Village Dai Traditional Culture Protection Zone, Ruili City

户撒乡新寨村贺姐村阿昌族传统文化保护区(陇川县)

XinZhai Village and Hejie Village Achang Traditional Culture Protection Zone, Husa Township, Longchuan County 鲁布革乡腊者村布依族传统文化保护区(罗平县)

Lazhe Village Buyi Traditional Culture Protection Zone, Lubuge Township, Luoping County

古敢乡下笔冲村水族传统文化保护区(富源县)

Xiabichong Village Shui Traditional Culture Protection Zone, Gugan Township, Fuzuan County

白沙乡玉湖村纳西族传统文化保护区(玉龙纳西族自治县)

Yuhu Village Naxi Traditional Culture Protection Zone, Baisha Township, Yulong Naxi Autonomous County

永宁乡温泉村瓦拉别纳西族(摩梭人)传统文化保护区(宁蒗彝族自治县)

Wenquan Village Walabie Naxi (Mosuo people) Traditional Culture Protection Zone, Yongning Township, Ninglang Yi Autonomous County

糯黑彝族传统文化保护区 (石林彝族自治县)

Nuchei Yi Traditional Culture Protection Zone, Shilin Yi Autonomous County

翁丁村佤族传统文化保护区(沧源佤族自治县)

Wengding Village Wa Traditional Culture Protection Zone, Cangyuan Wa Autonomous City



# 西一镇红万村 彝族(阿细)传统文化保护区

红河哈尼族彝族自治州弥勒县西一镇起飞村委会 红万村,地处弥勒县西一镇南部15公里处。红万村 民小组由大寨和小寨组成,现有居民313户。人均耕 地面积1.73亩。2004年人均经济收入1128元。红万村 大、小寨现存民居有土木结构式传统民居、砖木结构 式传统民居及砖混结构非传统民居3种,其中土木结 构传统民居具有冬暖夏凉的特点。保留的传统建房习 俗包括择地基、选向址、选材料、锯圆木、竖柱、进 新房等过程。

红万村交通便利,历史悠久,文化底蕴深厚,至 今仍保留着祭火、祭密枝、祭龙、祭山、祭雨等传 统民俗祭祀活动。祭密枝神,阿细语称"咪吉来布 仙",每年农历二月初二都要祭拜密枝神。农历二月 初三祭火神,阿细语称"木邓赛禄",整个祭祀流程 保留完整,用钻木取火、送新火种、跳火等活动祈求 五谷丰登,六畜兴旺,村寨平安。另外还有祭龙、祭 摔跤神、山神、雨神、火把神等民俗活动和火把节、 祭火节等传统节日,春节、清明节、端午节、中秋节 等习俗与汉族相同。

红万村妇女擅长刺绣,花花草草、山水林木、飞禽走兽都是其选取的图案,所绣花样主要用于背被、围腰、衣领、包头、挎包、袖口等物件的装饰。该村服饰上仍保留着传统习俗,男穿麻布褂,着深色裤,现在基本上都着汉装;女上衣呈长袍形,前稍短,后略长,袖、领及胸前绣有各式图案,衣长过膝,颜色多以黑、灰、白为主,系

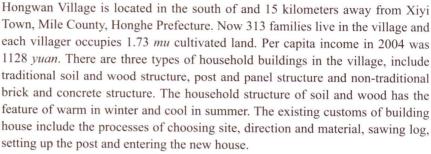
白底黑条花麻布围腰,腰带用红、绿布搭接,绣有图案,绣花挎包挎在肩上。阿细妇女尤喜佩戴银首饰,如手镯、戒指、耳环等。妇女头饰极为精巧秀丽,将头发梳成辫子,用黄草、红毛线、珠饰、贝壳等把头发绕在头上,包上包头,包头用青、黑布做成,绣有花纹,长5尺,宽4寸,两边绣有花纹,佩戴时用包头绕头发4圈,折成4叠,前别一只彩带花,独具特色。

民间文学在红万村阿细文化中有着重要的地位。 红万村现存的民间文学丰富多彩,神话故事、歌谣、 谚语等主要靠口头流传,传播方式多样灵活,据不 完全统计, 红万村口头传说的神话传说有《飞马的故 事》、《阿彩的故事》、《祭火的来源》、《阿细跳月的传 说》、《阿细姑娘的红绿腰带》、《洪水泛滥》、《兄妹成 家》等。阿细民歌形式多样,内容丰富,有《阿细先 基》、《西山谣》、《阿细人的歌》、《阿细民歌》、《祭祀 歌》等。其中,《阿细先基》是阿细诗歌和曲调的总 称,主要流传在弥勒西山阿细人中,是一部记述阿细 人起源发展的完整叙事长诗。民间音乐有笛子曲、四 弦曲、唢呐调、响篾调、树叶调、大三弦调、小三弦 调、三胡调、戏乐调、鼓乐调等。红万村阿细人能歌 善舞,集体性即兴舞蹈"阿细跳月"舞姿轻盈舒展, 动作欢快跳跃。还有霸王鞭、刀叉舞、梭链舞、狮子 舞等阿细民间舞蹈。传统体育活动包括摔跤、秋千、 磨秋、踢键(树叶键)、陀螺和球类等,其中摔跤尤 为普及。

#### Hongwan Village Yi (Axi) Traditional Culture Protection Zone







With a long history and convenient traffic, the village has accumulated profound culture. Until now, the village has preserved traditional folk sacrifices, such as sacrifice to fire, sacrifice to Mizhi, and sacrifice to dragon, mountain and rain.

Women of the village are good at embroidering; the patterns include flower, mountain, river, forest, birds and animals. The patterns are usually applied to strap to carry baby, apron, collar, scarf, bag and cuff. Folk literature holds an important position in Axi culture of Hongwan Village. The existing folk literature of the village is various and colorful. With flexible ways to spread, fairy tales, ballads and proverbs have been mainly spread orally. There are various folk songs with rich contents. Villagers are also good at singing and dancing. Traditional sports include wrestling, swinging, *moqiu*, kicking the shuttlecock (made of leaves), whipping top, and balls, among them, wrestling is the most popular sports.





# 巡检司镇高甸村 彝族(阿哲)传统文化保护区

红河哈尼族彝族自治州弥勒县巡检司镇高甸行政村共有农户108户,人口486人,人均耕地面积1.86亩。人均收入1778元(2004年)。这里居住的都是彝族阿哲支系。

现存的传统民居包括土木结构、砖木结构、土掌房结构、石木结构传统民居等4种。生产生活仍保持 男耕女播的传统劳作形式。传统建房习俗包括择向、 选材、建新房、进新房等。

彝族阿哲人的传统服饰具有二方连续和四方连续 图案的特点。女子服饰从头到脚分为数种,主要有三 角帽、大上衣、中上衣、小上衣、围腰、女裤、鹰勾 高帮绣花鞋。服饰上大都镶有各种小巧玲珑的银饰。 男子均为深蓝带紫色的长袖上衣和坎肩褂子,纽扣为 自己制作的布纽扣,裤子为大扭裆裤。

传统舞蹈为"阿哲跳乐",有大跳、小跳之分。小伙子们在节庆日或农闲时约别村的姑娘到场园、公房或野外空旷处弹奏各种乐器,边唱边跳,自由恋爱,现发展为老少皆跳的自娱自乐性舞蹈。其小跳为圈跳,男女人数不限,神情庄重,动作朴雅舒放,女舞者垂首若思,含羞含情,双手按拍节扶而不拍,自然分合于腹部,男子抱琴而舞,悠然自得。由小跳转大跳时,即一扫悠缓庄肃之态而群情激越粗犷,欢快热烈。"爱佐爱莎"(当地彝族群众心目中的英雄名字)的呼喊声也随之高亢嘹亮,浑厚深远,此时女舞者由分扶手变为甩拍击掌,男女全部跳大蹬曳(似跑跳步)。大跳注重队形的变化和穿插,突破了圈跳的单一形式,现代色彩较浓。

下高甸村民间文学的蕴藏丰厚,有《为猴吊丧》、《两棵神药》、《给子和稍反》、《爱佐与爱莎》、《白鸡姑娘》、《黄果姑娘》、《大力士》等20多个民间故事。

下高甸村还保留有珍贵的彝族文献《白马经书》,老毕摩普国安手中存有一套。《白马经书》内容丰富,包含历史、地理、宗教、天文、哲学、伦理、医药、文学等多种内容,主要用于阿哲丧葬习俗中,使阿哲丧葬习俗仍然保持着传统特征。这套书在彝族史学中占有重要地位,提供了整个彝族历史不同阶段的史料,为彝族历史的断代学提供了文献依据,也弥补了彝族古代自然科学史研究的空白。

民歌形式多样,可分为情歌、山歌、儿歌、酒歌等。旋律与语调密切相关,或委婉抒情或高亢嘹亮。主要曲调有阿哲跳乐调、阿勒哩调、讲谜调、阿基基调、放牧调、民俗音乐曲调等。阿勒哩调和讲谜调是情歌;阿基基调是创世叙事古歌,用于婚丧和叙述日常生活,旋律与语气较近,几乎是以讲带唱;跳乐调是阿哲跳乐舞蹈的主唱曲调,音域较宽,高亢嘹亮,浑厚深远。乐器主要有二胡、三弦、四弦、响篾、竹笛、木叶、唢呐等。

下高甸阿哲人剪纸有刺绣剪纸和祭祀剪纸两种。 刺绣剪纸有桃花、李花、山茶花、牵牛花、几何图形 等多种变形图案,有二方连续和对称的特点。剪出 来的图案底样用各种彩色棉线刺绣在服装上,精美无 比。祭祀剪纸为祭祀专用,出自男人之手,有钱纸、 鬼魂图等多种多样图案。

民间传统体育活动世代相传,有荡秋千、打陀螺、赶小猪、踢毽子(鸡毛键和树叶键)、老鹰抓小鸡等。

阿哲人的祭祀活动几乎每月都有。主要有农历正 月初一祭祖庙抢新水和农历二月祭龙活动。传统节日 颇多,最隆重的有春节、农历二月初二祭公龙、初 三祭母龙、农历六月二十四日火把节等。此外,六月 二十四这天被定为阿哲人的"爱佐与爱莎歌舞艺术 节",每年都有上万人前来同乐。











#### Gaodian Village Yi (Azhe) Traditional Culture Protection Zone

In Gaodian Administrative Village (Xunjiansi Town, Mile County, Honghe Hani-Yi Autonomous Prefecture), there are 108 families, 486 villagers. The total area of cultivated land is 1003.96 *mu*, per person 1.86 *mu* on average. In 2004, per capita income was 1778 *yuan*. Inhabitants here are all of Azhe branch of Yi People.

The existing traditional structures of household building include soil and wood structure, post and panel structure, clay house and structure of stone and wood. Farming has preserved the traditional style of men plowing and women sowing. The customs of establishing house include choosing direction, choosing material, establishing house and entering into it.

Azhe people's traditional costume has the feature of two sides' connection and four sides' connection. Traditional dance, "azhetiaoyue', is divided into datiao and xiaotiao. Rich in folk literature, there are more than 20 folk stories in Xiagaodian Village, such as Condolences for Monkey, Two Pieces of Magic Medicine, Aizuo and Aisha, White chicken Girl and so on.

Baimawen is also called *Baima Scripture* in Yi language. One set of it is kept by old Bimo Pu Guoan. It contains rich contents include history, geography, religion, astronomy, philosophy, ethics, medicine and literature and so on. It is mainly used on funeral, so the funeral of Azhe people has preserved traditional characteristics. There are various folk songs, which can be divided into love songs, folk songs, children's songs and drinking songs. Paper-cut in Xiagaodian Village is divided into two types, for embroidery and for sacrifice. Nearly each month, there is sacrifice of Azhe people. There are many traditional festivals, and the most important of them include the Spring Festival, Torch Festival and so on. Besides, June 24 of lunar calendar has been set as Azhe people's "Aizuo and Aisha Song and Dance Art Festival". Thousands of people take part in this festival annually.

# 羊街乡车普村 哈尼族(奕车)传统文化保护区

哈尼族奕车人共2万多人,全住在车普村一带。车普村哈尼族(奕车人)文化保护区在红河哈尼族 彝族自治州红河县大羊街乡车普村,共191户,925 人。人均耕地面积0.45亩,人均纯收入762元。海拔1437~1500米,倚坡踞岭傍田,梯田、樱花、棕榈、森林错综环绕,林中有神山、神树,村中有磨秋场、秋千场,生态环境优美。民居为等腰三角形瓦顶民居,有土木结构或砖木结构。

奕车人女性服饰独特,上衣无领圆口成龟形,内中外3件套共12层,下穿紧臀超短裤,半裸胸,头顶洁白三角帽,再配上小斗笠。服饰上佩戴银制的陀螺、螺蛳、叶片、银泡、银链、银镯等饰品。所用土布均为自制,除"帕崇"白顶帕以外,多以纯蓝、靛青和黑色为主色调。相传这样的服饰是为了纪念先民迁徙的坎坷艰辛过程。

奕车人信仰万物有灵和多神崇拜,诸神中以寨神、树神和祖宗神为最大,必须认真祭奉。有"扎勒特"、"仰阿那"、"苦扎扎"、"昂玛突"等独具特

色的民族传统节日活动。"扎勒特"也称为十月年,是奕车人辞旧迎新的盛大节日;"仰阿那"也称姑娘街、青年街、歌舞街等,是在农历三月农闲期间男女谈情说爱、寨人祈求五谷丰登、六畜兴旺、家庭美满、村寨平安的节日;"苦扎扎"是一年一度的以欢乐为主的盛大节日,每年农历五月举行,历时5天;"昂玛突"则是祭祖神的节日,纪念哈尼族奕车人的祖先起源和发展历史。

民间音乐舞蹈丰富多彩,有栽秧号、小三弦、直箫、草杆、铓锣、大牛皮鼓等乐器。声乐有哈巴(传统唱本)、阿茨(山歌、情歌)、罗、厄娄、茨然、多虾霞、咪沙为(守灵和送丧时的叙事调)、孙咪比(哭嫁歌)、河迷抽等。舞蹈大体可分祭祀性舞蹈、二人对跳舞和儿童模仿鸭子动作舞3类。

口头文学资源丰富,有叙事长诗《普嘎纳嘎》、《十二月生产调》、《母的米的》、《阿资资斗》、《阿扎夺拉》、《觉玛普德》、《母什米嘎》等。



云南省非物质文化遗产保护。名字 MASTERPIECES OF YUNNAN PROVINCE



#### Chepu Village Hani (Yiche) Traditional Culture Protection Zone

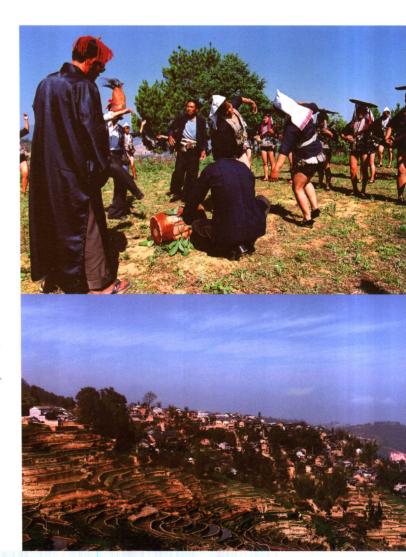
The population of Yiche people of Hani People is more than twenty thousand. All of them live in the area around Chepu Village. Chepu Village Hani (Yiche) Traditional Culture Protection Zone is located in Chepu Village, Dayangjie Township, Honghe County, Honghe Prefecture. There are 191 families in the village, with 925 villagers. On average, each villager occupies cultivated land of 0.45 *mu*. Per capita income is 762 *yuan*. The village is 1437~1500 meters above sea level. It is situated along mountain and beside fields and surrounded by terrace, cherry trees, palms and forest. There are sacred mountain and trees as well. With

beautiful ecological environment, there are places for *moqiu* and swinging within the village.

The house of Yiche people has the tile roof of isosceles. There are soil and wood structure and post and panel structure. Yiche women have unique style of clothes, of which the upper garment is collarless in the shape of tortoise, and is of 12 layers in total. They wear short and tight trousers. With half naked chest, they wear white cap in triangle shape together with small bamboo hat.

Yiche people believe in that all things have spirits and multi-gods worship. Among all gods, god of village, god of tree and god of ancestors are the most powerful, so they must be seriously sacrificed.

Yiche people's folk songs and dances are abundant and colorful. Musical instruments include horn on rice seedling planting, vertical flute, grass stalk, mang, gong, big leather drum and so on. Vocal music includes haba (traditional song), aci (folk song and love song), luo and so on. Dances can be divided into three types, dance for sacrifice, dance by two persons and dance of children by imitating duck. There is rich oral literature, such as narrative poems Puganaga, Shiernuju, Tune of Production in Twelve Months, Mudimidi and so on.







# 瑶山乡水槽寨 瑶族(蓝靛)传统文化保护区

水槽寨瑶族传统文化保护区在红河哈尼族彝族自治州河口瑶族自治县瑶山乡,分上水槽寨和下水槽寨,共136户,673人。人均耕地面积2.15亩。人均收入539元。

该村位于大围山自然保护区边缘,生态环境优越。下水槽瑶语称"吊坪"。瑶族1861年迁至瑶山,水槽寨应建于此时。村边有溪流,竹槽引水,甚便生活。主要从事农耕,亦兼采集、狩猎。民居以土墙红板瓦顶土木结构为主,土墙茅草顶亦占1/4。至今保留着传统的建房习俗,包括建房选材、选址、选吉日平地基、上梁、贺新房等。

瑶山乡水槽寨瑶族妇女服饰清秀整洁,美观朴素。服饰衣料大多为自纺自织的粗布,经蓝靛浸染成色,加工缝制而成。服饰主色调是蓝色,其他饰物为辅色,故称为蓝靛瑶。瑶族妇女擅长挑花刺绣,有独特审美观,将四色花线在服装的衣领、胸襟、袖口、肩垫、裤口、围裙等处镶绣各种花纹图案,十分精美,风格独特。男子身着无领斜襟长袖衣,外罩无领短褂,下着宽腰大裆裤。年长者用黑布条包头或戴老式瓜皮帽。瑶族姑娘15岁左右要"顶板"换衣装,表示已经成人,可以进行社交活动。

该村保存了浓厚的瑶族传统文化和民族习俗。村里实行"寨老"制管理,由寨老等5人分工管理村寨事务和负责祭祀活动。水槽寨传统的村规民约在现代的社会生活中依然发挥积极作用。瑶族人讲究礼仪,小孩成人需接受严格的"度戒"仪式,接受文化、礼仪及传统道德规范的教育。

传统民族节日有正月初一"大年"(春节)、正月十五"家神节",三月三节、五月初五"端午节"、七月十五"目莲节"、八月十五"新米节"、十月十六"盘王节"等。每年农历三月三时要染花米饭,用野生植物把米饭染成红、黄、蓝3色,拌在一起,代表红龙、黄龙、青龙,用于为祖坟"安龙",祈求家道平安。

水槽村瑶族信奉的神灵包括人类始祖神:盘瓠、盘王、伏羲、神农;自然神:雷王、谷魂、五雷;保

护神: 灶王、民官、本境、社皇、城隍、女娘、罗五娘、帝母、牛官、家先、花林、南曹、沙罗、黄推、程历、六神;祖师神:太清、玉清、上清、三元、明皇、祖爷、公王、四师、张天师等。凡经过度戒的瑶族男性,得到自己师傅传授的念经咒和法事程序训练后,均可以主持宗教活动仪式。传统宗教活动有度戒、打斋、扫寨、祭龙、祭祖、拜祭等。

瑶族先民创造了汉字记瑶音的办法,无论传记经、宗教祭祀祭文均使用汉字记载,并以此创作歌谣、写信和记叙生活事务,留下了大量珍贵的古籍文献。保存至今的有数十种汉字瑶音的"瑶文"书。宗教仪式所用的典籍多是清光绪年间的经书,非常珍贵。很多传说、神话故事世代口头相传,老人以读念形式唱读叙事长诗,向年轻人讲述瑶族的文化历史。一些瑶族礼仪也通过民歌来传唱。

水槽寨民歌丰富多彩,有抒情歌、叙事歌、生活歌、习俗歌等。在婚礼上宾客们即兴创作的歌词为"闲歌",男女用唱歌形式谈情说爱的歌叫"风流歌"。演唱形式有"喊唱"、平音唱、回转唱等。民歌歌词多采用七字句式,男、女集体对唱,唱词分"唱文"和"唱白"两种。传统曲目有创世歌《伏羲兄妹造人烟》、《密洛陀》、《发音套奶》、《女下台七子》等;祭祀歌有《盘王歌》、《流落歌》、《连州三庙歌》、《得符神唱》等;迁徙歌有《创世歌》、《立传歌》、《千家洞》、《交趾曲》、《漂洋过海》等;此外还有《十二月生产》、《四季歌》等节令歌。

瑶族舞蹈属于宗教仪式舞,师、道两类结合,动作基本一致,以念神或宗教歌曲为节奏,配以锣、鼓、镲等打击乐,舞者手持"罗帛"(一条长带子)花带、长刀、铜铃等。

瑶族度戒等仪式上所用的上清、玉清、太清、上元、中元、下元等神圣画像以及师公身上穿的道袍上 所刺绣的图案花样,是瑶族人珍贵的传统美术品。

文体活动内容多样,有打陀螺、打弹弓、踩高 跷、荡秋千、磨秋等,均为民间传统体育游戏。

#### Shuicao Village Yao (Landian) Traditional Culture Protection Zone

Shuicao Village Yao (Landianyao) Traditional Culture Protection Zone is located in Yaoshan Township, Hekou Yao Autonomous County, Honghe Hani-Yi Autonomous Prefecture. It consists of Shangshuicao Village and Xiashuicao Village. There are 136 families, 673 villagers. Each villager occupies cultivated land of 2.15 mu on average. Per capita income is 539 yuan. With excellent ecological environment, the village borders Daweishan Natural Reserve. Yao people migrated here in 1861; Shuicao Village may be built at the same time. There is a stream nearby the village, so bamboo water through is used to convey water. It makes the life there convenient. Villagers mainly engage in farming, but also collect and hunt. The majority of houses are of the structure of soil and wood. One third of the houses are of soil wall and thatch roof. Up to now, the customs of building houses have been preserved, such as choosing building material, choosing location, setting auspicious date to level the site, fixing upper beam, celebrating new house and so on.

Costumes of Yao women of Shuicao Village are plain, beautiful, tidy and neat. Most of the cloth of the costumes is coarse cloth weaved by themselves. They dyed it with indigo, and then sew the costume by themselves. The principle color is blue, so they are called "indigo Yao". Yao women are good at embroidering flowers.

The village has preserved typical traditional culture and ethnic customs of Yao people. The village is managed by "zhailao" system, and the management consists of "zhailao" and other people. They are respectively responsible for affairs and sacrifice of the village. Traditional festivals include "Danian" (the Spring Festival) on January 1 of lunar calendar, the Third of March Festival, "Panwang Festival" and so on. Gods believed in by Yao people living in Shuicao Village include, gods of ancestors, gods of nature and so on. Ancestors of Yao people created that using Chinese to note down Yao pronunciation, so a lot of ancient books and documents are left. There are various folk songs, include lyrical songs, narrative songs, life songs and custom songs. Yao dance belongs to religious sacrifice. Traditional sports inherited are whipping top, playing slingshot, walking on stilts, swinging and playing moqiu.



# 大营镇萂村白族传统文化保护区

新村位于大理白族自治州宾川县大营镇境内,全村1402户,5769人。人均耕地面积1.7亩,人均收入1306元(2004年)。萂村历史悠久,文化丰富,是一个家家藏书、户户种花的村庄,历史上出过不少名人,还是南诏贵族大义宁国主杨干贞的故里。萂村风光秀丽,文物古迹众多。各个自然村古建筑的装饰多绘画雕塑,寺庙多绘龙、凤、狮、虎,民居一般绘南瓜龙花。斗拱重叠、屋角飞翘,具有浓厚的白族风格。萂村民居现存多处古老的四合院,前厅后院,修廓曲庑备极精巧。现在民居95%为土木结构,砖木结构及钢混结构较少。

村民衣着装饰是典型的古老白族服装,女性衣前短后长,有老、中、青和已婚、未婚之分。萂村妇女心灵手巧,刺绣主要用于衣服鞋帽及其他生活用品,图案鲜艳,工艺精美。逢年过节,萂村几乎是传统刺绣艺术的盛大展览会。

民间文化浓郁厚重,从古到今代代相传,一年一度的"接天子、接本主"仪式最具代表性;绕三灵、霸王鞭、大本曲、白族对歌、洞经古乐、耍龙舞狮、古装表演、栽秧会等是村民热情参与的文化活动。萂村民居建筑别具特色,村落由张、赵、杨三大姓的民居群组成,各姓氏相对集中,布局井然,庭院巍峨,山泉沿石巷穿流,是宾川地区最能体现白族建筑风格和建筑艺术的典型。

萂村有本主庙、太子庙、老太庙、文昌宫等,一年四季香火不断。最隆重的佛事活动要数农历正月十五接天子回坛。每年正月十一,各村轮流接观音菩萨和本主赵善政供奉,意为与民同乐。农历正月十五各村要舞狮,家家户户准备丰盛的美味佳肴摆在门口迎接天子回家。接天子活动由本村当年结婚的男子负责组织。此外还有圣母寿诞(农历二月二十三)、

本主节(农历七月初九)、朝斗节(农历三月初一至初二、六月初一至初六、九月初一至初十一)、超度节、中元节(农历七月十四)等活动。每年农历五月二十龙王生日这天,村民们都要到龙王庙中举行祭祀活动,祈求风调雨顺、五谷丰登。

民间文学在萂村白族的传统文化中有着重要的地位,主要以歌颂白族的名人、英雄为主,特别是歌颂赵善政、杨干贞的传说故事家喻户晓。也有许多歌颂自由婚姻、讽刺贪官污吏的作品。神话传说有《杨干贞传奇》、《木王庙泉水奇闻》、《莲花池的传说》、《黑龙潭故事》、《奶尖山的传说》、《凤凰山传奇》、《金牛的来历》、《仙人的脚印》、《本主伞》、《阴阳树》、《龙马树》、《龙马坡》、《萂村圣母庙历史神话传说》等10多种。

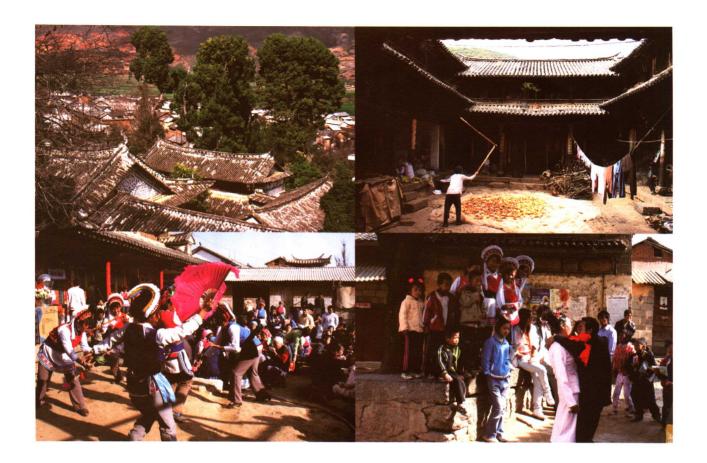
民歌民谣主要以歌颂白族民族英雄和反映白族人民生产生活、赞美白族人民勤劳、善良的优良传统为主要内容。萂村的大本曲也遵循"三七一五"的歌词句式,旋律与语调紧密结合,有时连说带唱,并配以表演动作,使音乐具有诙谐、幽默的风格特点。伴奏乐器主要以小三弦为主,还配有二胡、月琴、打击乐器以及唢呐、竹笛等。

和村洞经音乐历史悠久,音乐古朴典雅,优美动听,节奏舒缓,富有感染力,有浓郁的白族特色。洞经音乐演奏活动以春节为主,此外,村民办喜事、寿诞及农历每月的初一、十五等都有演奏。曲目主要有《南清宫》、《将军令》、《大开门》、《小开门》、《一杯酒》、《流亡曲》等。

民间传统体育主要用于强身健体及节庆活动的比 赛和表演,有秋千、赛马等。游乐活动有对歌、女子 丢包、打陀螺等。







# Wo Village Bai Traditional Culture Protection Zone

Wo Village is located in Daying Town, Binchuan County, Dali Prefecture. There are 1402 families, 5769 villagers. Each villager occupies cultivated land 1.7 mu. In 2004 per capita income was 1306 yuan. With a long history, the village is a place where each family collects books and grows flowers. There are many famous persons in the past from the village. It is also the hometown of Yang Ganzhen, the noble of Nanzhao Kingdom, so there are many historical relics. The village is picturesque with many ancient buildings. The buildings are rich in carving and painting. With dougong overlapping and house corner raising high, these buildings are the most typical in Binchuan to demonstrate Bai architectural style and art.

The folk culture has been passed on generation after generation here. The annual rite of "welcome the king, welcome *Benzhu*" is the most representative one. Villagers actively take part in cultural activities like *Raosanling*, *bawangbian*, Bai ethnic song in antiphonal style and so on. In the village, there are Benzhu Temple, Taizi Temple, Wenchang Temple and so on, people go there to burn incense and pray all year round. The most ceremonious Buddhist activity is to welcome the king back to shrine on January 15 of lunar calendar.

Folk literature holds important position in Bai traditional culture of Wo Village. Most of them are praising the Bai famous people and heroes, but there are also many works on praising free love and marriage, satirizing corrupt and evil officials. Most of the songs and ballads are of the contents to praise Bai heroes, reflect Bai people's life and production, and praise Bai people's excellent tradition of diligence and kindness. *Dongjing* ancient music of Wo Village has a long history. With gentle rhythm, it is simple and unsophisticated, exquisite and pleasant to listen to. It has combined Bai characteristics with *huadeng* music of Han people. Traditional folk sports include swinging and horse racing. Entertainment activities include singing in antiphonal style, women's throwing bag and whipping top.



# 周城白族传统文化保护区

周城位于大理白族自治州大理市喜州镇 北端,是古代城邑之一和大理坝子的一个重 要农村集镇。全村2188户,9570人,是云南 省规模最大的自然村。

周城交通方便,地处白族地区的腹心,是白族村寨的典型代表,积淀着深厚的白族文化。白族的人生礼仪、民间礼俗、传统节日、宗教祭祀,至今保存完整。其中的婚嫁、拜寿、古戏台唱戏、绕三灵、蝴蝶会对歌、本主节、三月街、文昌会、玄帝会、火把节、观音会、栽秧会等,表现了白族十分独特的文化特征和丰富内涵。周城有大量典型的白族民居建筑和古建筑,传统手工艺扎染闻名中外,服饰与饮食亦充满浓郁的白族界后,在云南省白族聚居地具有典型性。

改革开放以来,周城的第二、第三产业迅速发展,形成了一批从事扎染、建筑施工、餐饮、旅游产品销售的专业户和企业。近年来,周城全村的年经济总收入达2.1亿元,居民年人均收入超过3900元,生活水平不断提高。

现在还保留的民族传统节日和民间习俗有春节、本主节、清明节、三月街、蝴蝶

会、绕三灵、栽秧会、端午节、火把节、中 元节、中秋节、冬至节,宗教节日有三月三 的文昌会、玄帝会、三月十五的财神会、四 月初八的接太子、六月二十四的祭关公、八 月十五的接观音、八月二十七的祭孔子、九 月九的九皇会等。周城村还保留着系统完整 的人生仪式,包括出生、婚嫁、拜寿、丧葬 仪式和建房仪式。

文艺活动有古戏台唱戏、绕三灵、蝴蝶 会对歌等。体育活动有陀螺、拔河、耍猴、 篮球、下棋等。

这些活动一般都在过年过节时举行,全 村老少、宾客及邻村的群众都会来参加。





#### Zhoucheng Bai Traditional Culture Protection Zone



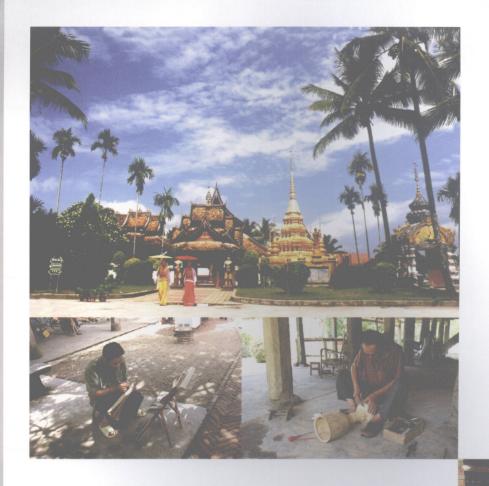


Zhoucheng Village is located in the north of Xizhou Town. It is an important rural market town in Dali basin. With 2188 families and 9570 villagers, it is the largest natural village in Yunnan Province.

Located in the centre of Bai area, with convenient traffic, Zhoucheng is the typical of Bai villages. There has accumulated profound Bai culture. Bai people's etiquette and customs of life, folk etiquette and customs, traditional festival and religious rites have been preserved well here. In Zhoucheng, there are a lot of typical Bai household buildings and ancient buildings. Traditional handicraft of bandhnu has been famous at home and abroad. Diet and costume are also of typical Bai ethnic characteristics. It is typical in the areas where Bai people live in compact communities. In recent years, the economy of Zhoucheng Village has been developing quickly, per capita income reaches 3900 *yuan*.

Now many traditional ethnic festivals and customs have been preserved in Zhoucheng Village, such as the Spring Festival, Benzhu Festival, *Qingming* Festival, Butterfly Festival and so on. Zhoucheng Village has also preserved complete etiquette and customs of life, including birth, marriage, congratulating the old on their birthdays, funeral and building house.

Artistic activities include, acting opera on ancient stage, *raosanling*, singing in antiphonal style on Butterfly Festival and so on. Sports include whipping top, tug-of-war, putting on a monkey show and playing chess. These activities are usually held on festivals, the old and the young, guests and villagers of neighboring villages will take part in it.



# 勐罕镇曼听 傣族传统文化保护区

久,傣族贝叶文化底蕴深厚。傣族人民既信奉南传 上座部佛教,同时又有自然信仰,既赕佛,也赕世 间万物, 传统的生活方式、虔诚的宗教信仰与周围 的自然环境紧密地交融为一体。保护区以村寨为载 体,以村民为文化传承人,包含了大量傣族农耕及 天文历法等生产知识和建筑技艺及建房习俗、宗教 信仰及宗教礼俗、章哈等口头文学、民间歌舞、民 间美术、传统工艺等文化信息,是西双版纳傣族自

101.79公顷,居民318户,1514人,全部为傣族。 保护区坐落于澜沧江边,自然生态环境优美, 村寨中傣族干栏式民居及竜林、神树、寨心、公主 井、孔雀坟寨心、古老的佛寺、佛塔等, 使其成为 西双版纳傣族村寨中唯一保持传统村落文化和庭院 风光的典范。村寨附近还保存着大面积的古铁刀 林,傣语称为黑心树,是傣族先民从自然界中发现 的炭薪柴树种。5个村寨现存的傣族传统"干栏式" 竹楼建筑及傣式框架结构木瓦屋面木楼占99.9%以 上,既有实用功能,又有审美价值。5个村寨历史悠

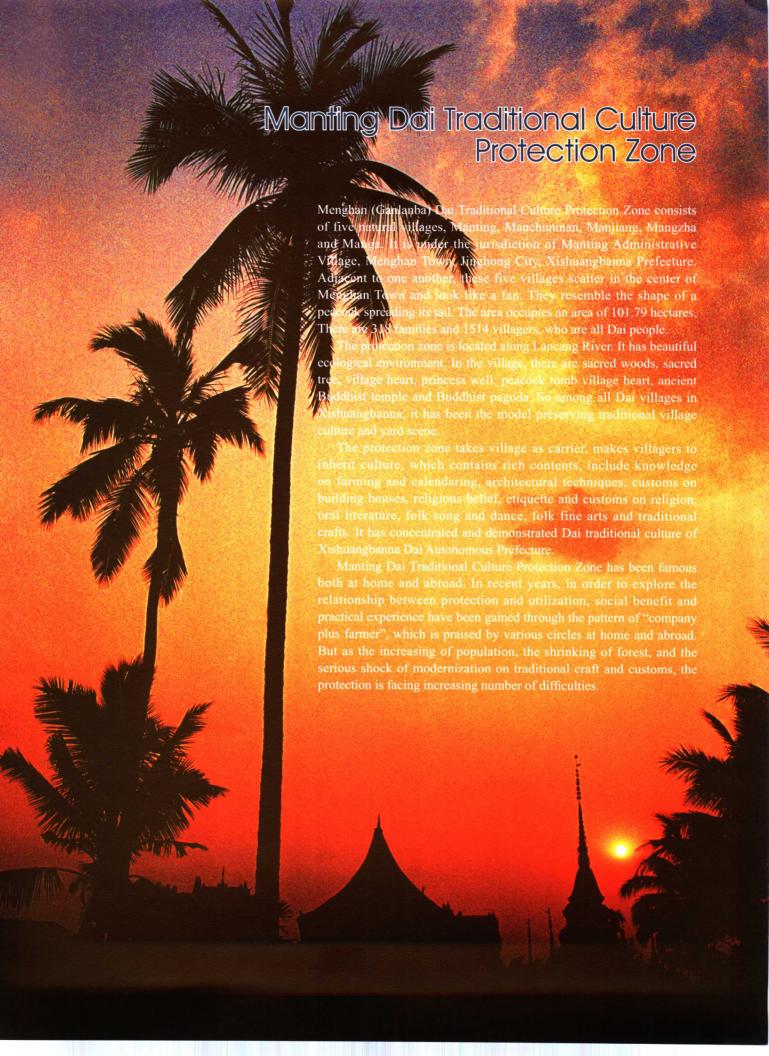
勐罕(橄榄坝)傣族传统文化保护区由曼听、 曼春满、曼降、曼乍、曼嘎等5个傣族自然村组成,

属西双版纳傣族自治州景洪市勐罕镇曼听行政村管

辖。5个村寨紧密相邻,呈扇形分布,从正面看犹如

一只开屏的孔雀, 分布在勐罕镇的中心。保护区占地

勐罕曼听傣族传统文化保护区在国内外有较高知 名度, 近年来用"公司+农户"的运作方式探寻保护 与利用的关系,取得了丰富的实践经验和良好的社会 效益,受到国内外社会各界的好评。但由于人口增 多,森林减少,现代化进程对传统工艺、传统习俗等 造成严重的冲击,保护面临越来越多的困难。



# 糯福乡南段村拉祜族传统文化保护区

南段村位于思茅市澜沧拉祜族自治县糯福乡的最南端,西南和南面与缅甸接壤,自古就是军事战略要地,南段行政村总面积65.4平方千米,下辖10个自然村,1个茶厂。全村现有人口468户,2026人。人均耕地面积3.5亩,人均收入855元(2003年)。该村有李、罗、白、王等4姓,以李姓为多,故"佛爷"、

"卡些"都要由李姓担任。村寨自然生态环境保持完好,森林面积60105亩,森林覆盖率达95%以上,生活方式、文化习俗、自然信仰、传统工艺等特点突出。

拉祜族历史上没有文字。20世纪初曾由美国基督教浸信会牧师创造了一套用拉丁字母拼写的拉祜文拼音符号,即老拉祜文。新中国成立后, 1957年下半年中央民委正式批准《云南省拉祜族文字方案草案》(试行),成为至今一直推广使用的拉祜族文字。

南段大寨分老寨和新寨,一直沿用传统的"卡些"社会组织制度管理村寨。"卡些"是寨子头人,处理本寨和寨外的重大问题,既是村寨头人也是宗教活动的组织者。"佛爷"主要职责是管理佛堂香火,代表寨民信奉佛祖"厄萨",用教规约束寨民的言行,主持"卡些"、"着八"、"章利"等任职人的选举产生仪式。"着八"是专门管理本寨寨务的人员,是管理"寨心"者,也是拉祜族自然信仰的重要传承人。"章利"是"卡些"制度中的重要成员,负责管理本村的农具、安排本村铁匠生产、打制和修理农业生产工具。老寨和新寨各有自己的"卡些"、"佛爷"、"着八"、"章利"。

南段老寨的公共佛房是澜沧县境内规模最大,设施最完善的佛房,而且活动正常,每年春节都要举行隆重的佛事活动。南段拉祜族各村寨的中心地都有一

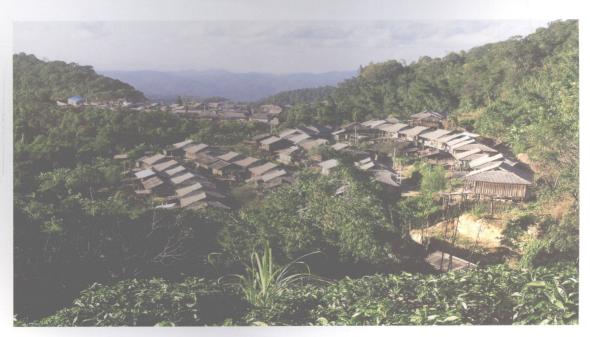
块可容纳数百人至千人的平地广场,广场中央栽立寨神柱"磕节"和"帕萨节",由本村"着八"负责管理。南段老寨、新寨除"着八"、"佛爷"必须住落地式木竹结构的草房外,其余民居均为政府安居工程统一设计的改良型木结构干栏式传统民居,建房仍保留了传统的择地、选址、进新房习俗。

拉祜族妇女服饰大体可分为传统型和改良型两种,花边装饰使用拉祜族传统图案。筒裙的下部,用银泡和花边组成三角几何图形。南段拉祜西妇女服饰一直延续传统式样。成年、老年和青年女子的服饰一样,只用颜色和花边装饰加以区分。男子服饰过去穿黑色圆领小开襟短衫,中老年均穿裤管宽大的斜拼裆长裤,头包黑布包头。现在除节日喜庆日外,平时老少男子均穿汉装。

南段大寨传统节日主要有春节、火把节、新米节、月亮哈尼节、葫芦节"阿朋阿龙尼"等。1992年8月,澜沧拉祜族自治县人民代表大会常务委员决定每年农历十月十五至十七日为拉祜族"阿朋阿龙尼"葫芦节,以弘扬民族精神、加强民族团结。

拉祜族民间文学有创世神话传说、迁徙史诗、习俗史诗、婚姻习俗诗、祭祀诗等,已整理出版《肖代噜代》、《牡帕密帕》、《根古》、《兄妹分居》、《扩根哈根》、《追蜂记》、《哈空》等。

南段拉祜族的民间音乐未形成专一统一的曲调名称,同一旋律可用于多种场合,主要依靠歌词变化和演唱者的神情、速度来区别。主要乐器有"哩嘎嘟"、葫芦笙、南段神鼓、象脚鼓等。葫芦笙曲调丰富多彩,有独奏、合奏,广泛运用于民间舞蹈中。主要舞蹈种类有葫芦笙舞、摆舞,均是全民性的集体舞蹈。



#### Nanduan Village Lahu Traditional Culture Protection Zone

Borders Myanmar in southwest and south, Nanduan Village is located in the south of Nuofu Township, Lancang County, Simao City. The village has been in the critical military position since long ago. Nanduan administrative village covers an area of 65.4 square kilometers; under its jurisdiction, there are 10 natural villages and a tea factory. There are 468 families and 2026 villagers. On average each villager occupies cultivated land of 3.5 mu. In 2003 per capita income was 855 yuan. There are four family names, Li, Luo, Bai and Wang. The majority of them are with surname Li, so the positions "foye" and "kaxie" are held by people with surname Li. The Village has preserved good ecological environment. There is a forest area of 60105 mu. The forest acreage is over 95%. There are outstanding characteristics on life style, culture and custom, primitive belief and traditional craft.

There used to be no character in Lahu history. In the early 20th century, American Christian clergymen created a set of phonetic symbol of Lahu character with Latin, which is called old Lahu character. After the foundation of the People's Republic of China, in later 1957, China Central Nationalities' Committee approved *Draft of Lahu Character of Yunnan Province (trial)*; it has been the Lahu Character in use till now.

Big Nanduan Village is divided into old village and new, which inherit the traditional social organization "kaxie" to administer the village. "Kaxie" is the headman of the village, who deals with important issues of the village. He is the headman of the village as well as the organizer.

With complete facilities, Nanduan old village has the largest Buddhist shrine within Lancang County, where each year ceremonious Buddhist activities are held. Lahu women's costumes are divided into traditional style and improved style; the adornment of lace is the traditional pattern. The traditional festivals include The Spring Festival, Torch Festival, New Rice Festival and so on. The folk literature of Lahu people includes genesis mythical legends, migration epic, custom epic, poem on marriage and sacrifice and so on. Nanduan Lahu people do not have a unified tune, and the same tune can be used under different occasions.



区条区 () 文形 区(比位)

## 岳宋村永老寨 佤族传统文化保护区

岳宋行政村地处思茅市西盟佤族自治县岳宋乡政府所在地,下辖13个村民小组(自然村),永老寨是其中的一个自然村,地处南锡河东岸的山区地带,海拔860米~1300米。全寨78户,312人。人均耕地面积1.7亩,人均纯收入444元(2003年)。岳宋为佤语,"岳"为寨,"宋"为大平,意为大平寨。本地居民是明洪武十四年(1381年)由岩怀父子从西盟依体(永宋)迁居于此的。

永老寨历史悠久,文化底蕴深厚,在社会公德、生活起居、劳动生产、心理素质、节庆活动、文艺体育、宗教信仰等领域,佤族的传统特色仍然得到传承,在西盟佤族中具代表性。该寨自然生态环境良好,主要以大榕树及周围的佤族传统民居为标志。干栏式传统民居风貌保存较好,有独特的建房习俗和禁忌。永老自然村已被岳宋乡政府列入"佤族民俗旅游文化村"建设项目。

岳宋佤族妇女服饰美观大方,艳丽简洁。身穿披肩或无领短衣、无袖紧身短褂,腹部裸露,下穿长至膝盖的前开口短裙。留披肩长发,头戴银箍或篾箍,戴耳环、银项圈和彩珠串、银镯,腰间和脚腕都围着数十道漆涂制的藤篾圈或芦谷、料珠串,小腿裹布套。男子服饰各村寨大同小异,多数成年人习惯缠黑、红、绿、黄4种颜色的包头,上穿长袖无领或无袖黑布短褂、对襟衣,下着短而宽大的齐膝黑布裤。戴手镯、项圈和料珠,肩背挎包,腰佩长刀,携带弓弩或梭镖。个别男子耳朵上还穿孔戴线穗。

永老寨目前多数人家有自制的简易织机,中老年妇女一般都会织图案古朴的土布,多以黑、红、黄、绿色织成菱形等各种图案。有文身和染齿的古老习俗。

信仰万物有灵,过去祭祀活动频繁。佤族民间文学内容丰富,形式多样,具有鲜明的民族特征。广为流传的神话故事有《司岗里的传说》、《野猪与小鸟的故事》、《勐梭龙潭的传说》、《乌龟背上铜鼓花纹的来历》、《石马》等56个。

佤族素以能歌善舞著称,民歌也以其质朴的音调和粗犷的风格而独具特色。民歌有叙事歌、山歌、劳动歌、情歌、舞蹈歌、风俗(祭祀)歌、儿歌等种类。演唱形式有独唱、领唱、对唱和合唱。佤族音乐节奏鲜明,旋律与语调密切相关,有多种调式。一个乐段内多运用调式交替,常见出现的有滑音、装饰音和颤音,使之富有柔和抒情的特点。主要乐器有木鼓"克罗"、吹奏乐器"得"、独弦胡(琴)"整瓦"等。

民间舞蹈题材广泛,风格各异,有21种共207个套路。有古老的祭祀舞蹈,有反映劳动、传授生产技能的舞蹈,也有表现生产、喜庆祝贺的自娱性舞蹈,还有舞姿优美的表演性舞蹈以及模拟动物舞蹈。具有代表性的舞蹈有《木鼓舞》、《甩发舞》、《春新米舞》、《贺新房》等。

佤族木雕大部分刻在人头桩、牛角叉、牛尾巴桩、木鼓和窝郎房的"鬼门"上。内容有人像、牛头及各种动物和方格花纹,雕刻工具有斧、大刀、长刀和小刀。绘画多绘于"窝朗房"(大房子)的四面板壁上,有各种大小不同的人像、牛、马、鹿及各类野生动物。

民间传统体育主要用于强身健体及节庆活动的比赛和表演,包括抱头摔跤、搂颈摔跤、搂腰摔跤、梭镖、跳木鼓、射弩、爬竹竿、头战、举臀翻天、马踢脚、前后踢脚等。游乐活动有打陀螺、斗鸡等。

佤族传统节日主要有新米节"优格拉阿龙"、拉木鼓"克鲁克罗"、新火节"优俄土老"、盖大房子(窝朗房)等。





#### Yonglao Village Wa Traditional Culture Protection Zone

As the place where Yuesong Township Government located, Yuesong Administrative Village of Ximeng Wa Autonomous County, Simao City, has 13 villager groups (natural villages) under its jurisdiction, Yonglao Village is one of these villages. With an altitude of 860-1300 meters, the village is located in the mountainous Nannong east bank of Nanxi River. There are 78 families, 312 villagers. On average, each villager occupies cultivated land of 1.7 *mu*. In 2003 per capita income was 444 *yuan*.

Yonglao Village has a long history and profound cultural accumulation. The village is a representative in Wa people in Ximeng. With large banyan and Wa traditional buildings around as the symbol, the village has preserved good ecological environment. The traditional household building of *Ganlan* Style (house on poles) has been preserved well. There are unique customs and taboos of building house.

The costumes of Wa women in Yuesong are beautiful, simple and neat. Most of the families in Yonglao Village have simple loom made by themselves; middle-aged and old women can use it to weave local cloth with simple patterns. In the village, there are ancient customs of tattoo and dying the teeth. Wa people are famous for good at singing and dancing. Folk songs include narrative songs, folk song sung during work, love song and so on. With various subjects and styles, there are 21 types of folk dances, 207 sets. Wa people's woodcarvings are usually on human head stake, ox horn fork, ox tail stake, wooden drum and the "ghost gate" of wolang room. Traditional folk sports include holding heads wrestling, holding necks wrestling, holding waists wrestling, spear, shooting crossbow, climbing bamboo pole and so on. Entertainments include whipping top and cockfighting. Wa people's traditional festivals include New Water Festival "Yougelaalong", Lamugu "Kelukeluo", New Fire Festival "Youetulao", building house (wolang) and so

## 嘎洒镇大槟榔园村

## 傣族(花腰傣)传统文化保护区







#### Dabinglangyuan Village Huayao Dai Traditional Culture Protection Zone

Dabinglangyuan Huayaodai Traditional Culture Protection Zone is located in Dabinglangyuan Village, Nanbang Administrative Village, Gasa Township, Xinping County. In the village, there are 58 families, 299 villagers. On average, each villager occupies cultivated land of 1.13 *mu*. In 2003, per capita income was 1488 *yuan*. The forest acreage is over 90%. There are village heart and nine sacred trees in the village. The layout of the village and *tuzhangfang* houses (clay houses) has been preserved as the traditional form. *Tuzhangfang* (Dai clay houses) occupies 86.1% of all houses in the village. It has been popular in the village to weave utensils with bamboo. Now traditional way of making brown sugar with local apparatus has been preserved.

Huayaodai people of Dai People believe in god of mountain, god of tree, god of sky, god of water. Each year, there are many sacrifices. By themselves, Dai women spin and weave local cloth, flowery cloth and flowery waist belt. Among them, with various kinds, flowery waist belts are brightly colorful, clearly lined and well arranged. That is why Huayaodai people get their name. Dai women and men of the village have preserved the custom of tattoo, usually on hands and feet. For women, there is the traditional custom of dying teeth. There are various forms of folk songs, including love songs, riddle songs, songs for sacrifice and so on. All songs have been inherited orally. Musical instruments mainly include vertical bamboo flute "bixiu", "bi", drum, small cymbals, mang, horn and so on. There are various types of dances. Main sports and entertainment items are swimming and whipping top. The traditional festivals of the village are the Spring Festival, Flowering-Street Festival, June Festival, Sacrifice to Village Heart and Sacrifice to Village Gate. Among them, the Flowering-Street Festival is the most ceremonious and featured.

## 马吉乡古当村 傈僳族传统文化保护区

古当村傈僳族传统文化保护区位于怒江傈僳族自治州福贡县马吉乡,古当行政村共有农户306户,1142人,其中村办事处周边5个自然村共178户,646人。人均收入580元(2004年)。古当村是著名的傈僳族服饰和歌舞之乡,素有"美女村"的称誉。

该村地处碧罗雪山腹地,依山而建,海拔1890米,森林覆盖率98%。4条小河在村尾汇合后冲出峡口,附近有两条瀑布、两个温泉,生态环境极佳。这里是通往维西县、贡山县的交通要道,翻越碧罗雪山走10小时就可到维西县。该村傈僳族在清末从维西县迁来,民居建筑与村落格局传统风貌保存较好,建房中择地、选材、建房、进房等过程一直延续传统方式,在各类傈僳族传统民居建筑中,传统竹木结构"千脚落地"若棉瓦顶房占62%,传统竹木结构"千脚落地"石棉瓦顶房占22%,砖木结构房占16%。古当村现在仍然保留传统纺织和榨漆油工艺,是农耕、采集等生计方式的补充。

便僳族服饰简朴大方,做工精细。女装以红、白色为主色调,上衣为无袖右衽衫,下穿手工纺织的麻布裙,裙边装饰蓝红线条或花边。左肩斜挎用贝壳串成的长链"拉奔"和红白相间的串珠,胸前配挂多根串珠为胸饰,在"拉奔"和串珠下方结数个毛线球,鲜艳美观。传统男装以黑、白为基调,穿及膝白色长衫,外罩黑褂子,型似喜鹊,称为"喜鹊服"。现在多在领口、袖口和衣襟等显眼处镶花边。成年男子普遍配"怒刀"、带弩弓、背兽皮箭包,英勇剽悍之气尽显。妇女头戴用红、白色串珠和贝壳制作的珠珠帽

"哦勒", 男子戴1尺高的布帽子, 右边挂一块红布飘带作装饰。

民间文学在傈僳族传统文化中有着重要地位,古当村流传着丰富的神话故事、儿歌、诗歌、谚语、传说等,如《孤儿找龙女》、《猴子搓麻线》、《兔子与狐狸的故事》、《刮木毕斗鬼的故事》、《狗食太阳》等。

傈僳族民歌内容丰富,形式多样。在当地流传的民歌有情歌"优叶"、叙事歌"木刮"、儿歌"然尼斗石"、迎亲调"吃知斗俄"、哀歌"阿双吉俄"、挽歌"诗俄斗俄"等。民间乐器有弹拨乐器"其奔"、短笛"笛哩图"、竹笛、三片口弦、单片口弦、木叶等。傈僳族民间舞蹈称为"千俄千",种类较多,有生产舞、丰收舞、婚礼舞、模拟动物动作舞、织布舞、洗麻舞等,多为集体舞,或成排,或围圈,脚步有进有退,根据音乐节奏的变化有规律地变化。

民族文娱体育活动丰富。除传统的射弩外,还有 用于强身健体、节庆活动时比赛和表演的打球、爬竹 竿、过溜索、射粑粑、射鸡蛋、摔跤、荡秋千、斗 膝、压翘翘板等。

传统节日阔时节,即傈僳族的新年节,节期为每年12月20日。现在,阔时节已经成为怒江州的法定节日。每年阔时节时,全村人聚集在村公所进行各种活动,唱歌跳舞,吹奏乐器,欢庆节日。

傈僳族丰富多彩的传统文化在古当村多有保存。根据月亮圆缺推定节令,安排生产。有自己传统的民间医药。村里有路不拾遗、夜不闭户的优良传统。







#### Gudang Village Lisu Traditional Culture Protection Zone

Gudang Village Lisu Traditional Culture Protection Zone is located in Maji Township, Fugong County, Nujiang Lisu Autonomous Prefecture. In Gudang Administrative Village, there are 306 families, 1142 villagers. Around the Village Administrative Committee, there are 5 natural villages, 178 families and 646 villagers; in 2004 per capita income was 580 *yuan*. Gudang Village is a famous land for Lisu costumes singing and dancing. The village has always been called "the village of beauties".

The village is located in the hinterland of Biluo Snow Mountain. With an altitude of 1890 meters, the forest acreage here is 98%. It is along a vital communication line to Weixi and Gongshan. The traditional forms of village layout and houses have been preserved well. The traditional procedure of choosing the site, choosing materials, building house and entering house has been inherited. Among Lisu traditional household buildings, the traditional bamboo and wood structure, "qianjiaoluodi" with thatched roof occupies 62%; the traditional bamboo and wood structure, "qianjiaoluodi"

with asbestos tiles occupies 22%; post and panel structure occupies 16%. Traditional weaving and extracting lacquer oil have been preserved as supplement of farming and collecting.

With fine work, Lisu costumes are plain and graceful. There are many beliefs in nature in Gudang, such as worship of god of mountain, god of stone, god of tree, god of water, god of road and god of tripod.

Folk literature has an important position in Lisu traditional culture. In the village, there are fairy stories, poems, proverbs, legends and so on. Rich in content, Lisu folk songs have various forms. Besides traditional shooting crossbow, there are various sports in the village, such as playing basket-ball, climbing bamboo pole, crossing rope, shooting cake, shooting egg, wrestling, swinging and so on. Traditional festival, "Kuoshi Festival", is the New Year's Festival of Lisu People. It is celebrated on December 20 annually. At present, the festival has become the legal festival of Nujiang Prefecture.

保统民 护文族 区化传

## 河西乡箐花村 普米族传统文化保护区

等花村位于怒江傈僳族自治州兰坪白族普米族自治县西北面,全村334户,1595人,由5个自然村组成。人均收入748元,人均有粮389公斤(2003年)。

村寨地处"三江并流"自然保护区腹地的高寒山区,依山傍水,附近有罗古箐、大羊场等著名自然景区,森林覆盖率达85%以上,自然生态环境良好。民居建筑中井干式木楞房占82%,保持了普米族传统的建筑形式,村寨格局保持传统风貌。箐花村历史悠久,传统农牧业、服装服饰、饮食、民间歌舞、麻毛纺织工艺等保存情况良好,文化传承人在当地具有较大影响力。该区域传统村规民约与新的村规民约相结合,对村寨日常生产、生活,共同起着管理约束作用。

管花普米族妇女服饰庄重艳丽,美观大方。穿麻布大襟衣,着毛线长裙,背披羊皮,胸前佩戴银链。各个年龄段的穿着有所不同,喜用宽大的红、绿、蓝、黄等各色彩带束腰,手戴镯圈和戒指,耳戴银环或玉坠,用五光十色的串珠作头饰和项链。包大头帕,喜用牦牛尾及丝线编入发辫中,盘于头顶,以发辫粗大为美。男子一般穿对襟麻布衣,着宽大长裤,披羊皮领褂,左衽像藏族穿戴。富有人家的男子穿氆氇和毛质大衣,膝下用布或毛毡裹腿,有的穿自制的半筒猪皮、牛皮鞋。

特色工艺主要有皮制品及毛制品。皮制品主要指羊皮披风,多用于探亲访 友、婚丧年节时穿用,有装饰、御寒和作为姑娘嫁妆等功用。毛制品经过各道 加工工序后即形成毛料,根据不同需要分别制作氆氇、毡、帽、鞋等。

普米族信奉自然神灵,祭祀活动较频繁,主要有祭天地、祭龙潭、祭山神、祭铁三脚、祭祖先、祭中柱等。主要传统节日为吾时节,要举行打枪、射弩比赛。每逢节日、婚庆和重大祭祀活动,本村人及周边亲友聚集在一起,唱古歌、跳舞蹈"搓蹉"。

普米族民歌多为前人传下的传统曲目,即兴创作较少。在形式上比较自由,不受格律限制。内容丰富,形式多样,婚俗类主要有求亲歌、迎客调、接亲歌、拦门歌、果碟调、聚谈调、顶梁柱调等;情歌主要有"铁打链环扣一生"、"除非秤砣水面漂"等;祭祀类民歌主要有祭三脚调、拜龙调、祭中柱等;丧礼中主要演唱指路歌;传统古歌类主要有吉典、马鹿调、黎明调、巴扎贤赞等。曲调多用五声音阶,旋律与语调密切相关,朗诵性与歌唱性紧密结合,旋律质朴清新,优美流畅。部分民歌音域较宽,可达到或接近两个八度。节奏平稳匀称,长短交错,明快活跃。歌词一般为奇数,三、五、七、九个音节不等。

四弦是普米族民间乐器,也是四弦舞的主要伴奏乐器。曲目较多,除舞步的12调外,还有部分古老的曲目,如四弦母调、雀上树等。四弦弹奏不受性别和年龄限制,在普米族地区传承和保护情况良好。"搓蹉"舞流传广泛,群众基础好,是节庆场合的主要民间舞,用羊皮、木碗、木筷、夹板为伴奏,领舞者右手拍击羊皮,伴舞者左手持碗,右手用数双筷子敲击,夹板系在舞者腰间,左右撞胯时发出声响。

普米族无文字,民间文学为口头传承,村民们在生产劳动过程中互相交流,或在晚上围坐火塘,听老人讲述或演唱,更多的则是在新房落成、求亲结婚、节日庆典、丧葬、祭祀等场合进行讲述演唱。近年,普米族流传较广的民间文学被翻译成汉文,收录于《兰坪民间文学选集》、《普米族故事集成》、《普米族歌谣集成》、《兰坪民间故事集成》、《兰坪歌谣集成》等出版物中。

等花村是普米族聚居大村,历史悠久,传统农业、生活习俗和民族文化传承较好,有一批传承人,并有一定影响力和知名度。







#### Qinghua Village Pumi Traditional Culture Protection Zone

Located in Lanping Bai-Pumi Autonomous County, Nujiang Prefecture, Qinghua Village has 334 families, 1595 villagers. The village consists of 5 natural villages. In 2003, per capita income was 748 *yuan*, and each villager had 389 kilograms of grain.

Along the mountain and beside river, the village is located in high and cold mountainous area of the hinterland of Three Parallel Rivers Natural Reserve. Nearby the village, there are some famous natural resorts, such as Luoguqing and Dayangchang. With forest acreage over 85%, the village has good natural ecological environment. Among household buildings, *Jinggan*-style stilted house occupies 82%, which has preserved as the traditional Pumi building style. The layout of the village has also been preserved as traditional. The village's traditional farming and stockbreeding, costumes, diet, folk song and dance, craft of sacking and wool spinning all have been preserved well.

The costumes of Pumi women are bright, beautiful and graceful. Featured crafts are leather ware and wool fabric. Pumi people believe in spirits of nature. There are frequent sacrifices, such as sacrifice to sky and earth, dragon pool, god of mountain, iron tripod, ancestors and central pillar.

Pumi folk songs are usually inherited from the past. There are few songs of improvisation. Not restricted by rules and forms, the songs have free forms and are rich in contents. *Sixian* is the folk musical instrument of Pumi people, also the main accompanying instrument of *sixian* dance. Without character, Pumi folk literature has been passed on orally. With a long history, Qinghua Village is a large village where Pumi people live in compact communities. There is a group of people qualified to inherit traditional culture of farming, residence, costumes, diet and society. It has certain degree of influence and notability.



保統民 原文族 文化传 2.95

## 丙中洛乡怒族 传统文化保护区

丙中洛乡位于怒江傈僳族自治州贡山独龙族怒族自治县县城北面高溪 贡山脚下,海拔1430~5128米。辖4个村委会、32个自然村。46个村民办 组,包括秋那桶、甲生、丙中洛等怒族村寨。全乡共有农户1570户 人,其中怒族3031人,占全乡总人口50%(2003年)。村寨四周南上海旅 覆盖率达90%以上,自然环境良好。以传统由地农耕为主,人均排池面侧 2.52前, 人均年纯收入807元(2003年)

,两中洛境内景点有怒江第一湾、贡丹神山、嘎娃嘎普雪山、石门关 普化寺、田园景观等,自然景观优美。传统的民居形式与村寨聚落格局基本保持传统风貌。木楞房、土墙房、干栏式建筑房屋占99.7%以上,均有 独特的看板屋顶、看板盖。择地、选材、建房、进房等过程都保存着完整 的祭祀礼仪。

丙中洛历史悠久, 文化底蕴深厚, 最突出的特色是这里的自然信仰。 佛教、天主教、基督教等几教共存并和睦相处。普化寺是全乡佛教的中心 寺,始建于1766年,重建于1933年。信奉佛教的人家都有烧香台,用于家 庭祭祀活动。很多怒族大村都有教堂,其中以重丁天主教堂年代最久。始 建于1896年、于1997年重建。有宗教节日圣诞节、感恩节、复活节等。自 信仰中、岩神 "吉米达"是最主要的崇拜神、集山神、猎神、谷神。 生育神、婚配神、保护神等诸神职能于一身。有拜仙洞、接"圣水"等祭

逐族妇女服饰朴素大方,美观简洁:上身着各色长袖内衣,外穿无袖 块肩,腰扎鲜艳长布围腰,下着白色或黑色裤。喜爱佩戴银首饰、银手镯、耳环等。保留传究穷织接艺、主要织怒族毯"拥杂",用于缝制毯 子、筒裙、床单、上衣、围腰、挂包等, 几乎每家都有织机, 成年女子都

**经**族锅庄舞、民歌、音乐形态保存完整

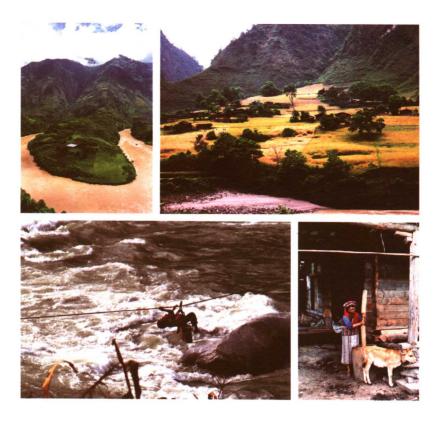
逐远交享, 民间文学均以口传方式传承。神话主要有讲述怒族起源 胸 《天趣酶曲来》、《打雷的由来》、《三妹与蛇郎》、《为什么怒族没 》等。民间被国际有此述伦理道德的《孤儿的奇遇》、《猎人的妻 足熱測好》等。有愛情觀片《聪明的凡妹》、《花色姑娘》等;有动 物故事《兔百餘處》、《猎人与虎》等。

<u>於體爱歌舞。民歌有叙事歌《倒世纪》</u>。由歌、劳动歌、儿歌、哄 **娃娃调(眼锥眼瞄)、悼念歌、祭祀歌等。其四山歌校上**富,内容、题材 户泛,除青年男女<del>间表达灵源之情的情歌外。也都用写</del>方发个人内心的多 种情感 舞蹈主要有獎戲颂物形态的斗鸡舞、孔雀舞、鸟鸡喝水舞 蝴蝶 舞、赶乌鸦等,还有反映些产生活的春墙舞、丰收舞、麓小光鼎等。至年 过节、红白喜事、盖房等都要唱歌、题 出,旋律衝變优雅。鄉簽促美古 朴。伴奏乐器主要有度數、**作資、磁子等。** 传统体育活动有射经、爬竹竿、劈斃、癢

秋千、摔跤等

怒族传统节目有春节和仙女堂、春节时、家家户户都是前酿酒、欧柴、春粑粑、杀猪和打扫庭院 除夕之夜、要祭祀火塘中的景:陶梨才能 吃饭。新年第一天凌晨鸡叫头遍,人们争相去打"祖先水"以来吉莉 年初一至初三不單门,吃饭餐喝汤。春节期间各村界的年轻人举行身等 整数、杨秋千比赛,老年火则相聚一堂依酒、唱古歌 "仙女节"又称 "山母节"或"鲜花节》、每套农质三月十五日过节、过节时要到山洞 行祭祀活动。接仙女的"乳津"亦即印乳石滴水——名水喝

麻、爬绳、头角、雕竹、



#### Bingzhongluo Township Nu Traditional Culture Protection Zone

With an altitude of 1430~5128 meters, Bingzhongluo Township is located at the foot of Gaoligongshan Mountain, in the north of Gongshan county town. Under the jurisdiction of the township, there are 4 village committees, 32 natural villages, 46 villager teams; including Nu villages such as Qiunatong, Jiasheng and Bingzhongluo. In the township, there are 1570 families, 6093 villagers, among them, 3031 are Nu people, which occupies 50% of the population (2003). The natural environment here is good, and the forest acreage is above 90% around the villages. The main industry here is traditional farming in hilly areas. On average, each villager occupies cultivated land of 2.52 mu. In 2003, per capita income was 807 yuan.

With beautiful natural scenery, there are some resorts within Bingzhongluo, such as The First Bend of Nujiang River, Gongdan Sacred Mountain, Gawagapu Snow Mountain, Shimen Pass, Puhua Temple and rural scenery. Layouts of villages and houses have been preserved as traditional style. More than 99.7% of houses are of *Muleng* (log) house, *Tuqiang* (soil wall) house and

Ganlan-style (stilted) house and all of them have slabstone roof. There is complete sacrifice of choosing the site, choosing materials, building the house and entering the house.

With a long history, there is profound cultural accumulation. The unique feature is that one can see natural belief, Buddhism, Catholicism and Christianity can co-exist peacefully. Costumes of Nu women are beautiful, plain, neat and graceful. They wear underclothes of different colors with long sleeves, with a sleeveless jacket outside. They tie bright aprons around waists and wear black or white trousers. Nu people have no character, so folk literature has been inherited orally. Nu people deeply love song and dance. Folk songs include narrative song Genesis, folk song sung during work, children's song, tune to coax children (lullaby), mourning song and song of sacrifice. Dances mainly reflect the postures of animals, life and production. Traditional sports include shooting crossbow, climbing bamboo pole, cutting firewood and so on. Nu people's traditional festivals include the Spring Festival, Fairy Maiden Festival and Kaquewa Festival.

## 独龙江乡独龙族 传统文化保护区



独龙江乡位于怒江傈僳族自治州贡山独龙族怒族自治县西部,总面积1944平方公里,海拔1200~5128米。全乡辖6个行政村,59个村民小组,分布在独龙江两岸的台地上,830户,4014人,其中独龙族3935人,占全乡总人口的98%。人均耕地面积1.6亩,人均收入212.83元(2003年)。

独龙江山青水秀,环境优美。村寨大都建在独龙江两岸,依山傍水,四周山上森林覆盖率达95%以上。民居大体可分为木楞房和篾笆房两种类型,中、上游地区如迪政当、献九当、龙元多是木楞房,下游地区全为竹篾房,村落基本保持传统风貌,其中小寨传统草木结构式建筑占70%以上。独龙江乡地处横断山脉的峡谷地带,周围都是高山,形成封闭式的地理环境,交通主要依靠竹溜索、木桥、吊桥、石拱桥等。

手工业中以纺织最为常见。除砍麻、剥麻、晒麻之外,其它程序由妇女承担,主要织独龙毯,织毯子的材料大多是彩色晴伦毛线,颜色鲜艳,用于制作服饰、缝制被盖、临镜、烟龙流妇女服饰美观大方,整洁简独或上游一带妇女上身穿大襟长袖短被见水衣,下身穿长裤,穿胶鞋或布鞋,披一块独龙毯;下游一带妇女上身穿大襟长袖短块地龙毯;下游一带妇女上身穿大襟长袖短块独龙毯。男子上身着针织成衣,下身着针织成衣,下着筒裙,穿胶鞋或凉鞋,披一块独龙。男子上身着针织成衣,下身有穿耳挂环的风俗,喜用铜钱、子拔一块独龙。独龙族男女为南、喜用铜钱、子,其一块独龙。别女子有穿耳挂环的风俗,喜用铜钱、子,其一块独龙。别女子有穿耳挂环的风俗,喜用铜钱、子,其一块独龙。别女都爱戴手镯,女子有穿耳挂环的风俗,喜用铜钱、子,其一块独龙。

文面是独龙族妇女的古老习俗。独龙江沿岸各地区文面图案有明显差别,但材料和方法基本相同。新中国成立后已渐少此俗,但目前尚可见一些老年妇女有文面。

使用独龙族语言,无文字,以刻木、结绳 等方式来记事和传递信息。独龙族村寨中所积 定的传统文化全面反映在社区组织、生产、生活各个方面。社会组织结构可分为氏族、家族公社和家庭3个不同层次。20世纪30年代,基督教传入独龙江,每个大的村落如迪政当、巴坡、马库等村都有教堂。教徒们"当政当教堂做礼拜,每年8月包谷成熟时过"咱自"节,12月过圣诞节。信仰万物有灵,认为鬼魂与人同生同亡。鬼分两类:天上的鬼"南鬼魂与人同生同亡。鬼分两类:天上的鬼"南鬼既害人又益人,具有双重性。自然信仰阿和太阳,"四十二"等。巫师有"南木萨"和"乌"两种。

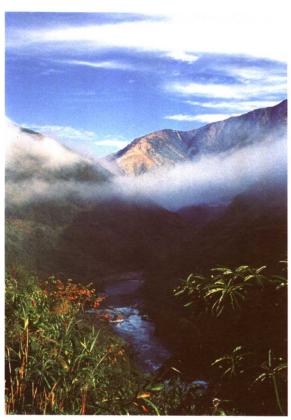
民间文学丰富,主要以口传方式进行传承。有民间歌谣、神话、史诗、传说、故事等。目前收集到的神话传说有《人类起源》、《大蚂蚁把天地分开》、《洪水泛滥》、《创世纪》等。民间医药和传统历法较突出,至今还在为独龙族群众所采用。

独龙族民歌和民间音乐十分丰富。民歌统称为"门租",唱歌、唱调子称作"门租哇","哇"是唱的意思。常见的有情歌、叙事歌、习俗歌、山歌小调、劳动歌、祭祀歌、儿歌及哄娃调等。每一种旋律音调都可以演唱较广泛的内容。

独龙族舞蹈单纯质朴,传统舞蹈有"剽牛舞"、"卡雀舞"、"克里舞"、"木伐舞"、"伯普艾舞"、"肯以舞"和"普鲁舞"等。这些舞多已失传,少数还保留在老年人中。跳舞时唱专门的民歌,称为"郎木门租","郎木"是跳舞,"门租"意为歌,即跳舞的歌,有对唱、合唱、一领众和等形式。

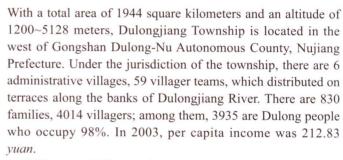
独龙族的重大节日即"卡雀哇"节,节期 为每年1月10日,已经成为当地的法定节日。 剽牛是独龙族年节里最隆重的活动之一。

民间传统体育主要有爬山、雪地短跑、射 弩、掷石子、跳高、跳远、爬树、扳腕、摔 跤、跳绳、荡秋千等。



#### Dulongjiang Township Dulong Traditional Culture Protection Zone





With green hills and clear water, most of the villages are established along the banks of Dulongjiang River. The forest acreage around the village is over 95%. Household building can be classified into two types, *muleng* (log) house and *mieba* (made of bamboo strip) house. Since Dulongjiang Township is situated in the gorge of Hengduanshan Mountain Range, it is in an enclosed environment surrounded by mountains. The traffic depends on bamboo rope, wooden bridge, suspension bridge, and stone arch bridge.

The most popular craft is weaving. Tattoo is a custom of Dulong women with long history. Dulong people has their language but without character. They keep records and pass message through carving log and tying knots. Dulong people have rich folk literature, which has been passed on orally. There are folk ballads, fairy tales, epic, legends and stories. Dulong people have abundant folk songs and music. Folk songs are all called "menzu"; singing songs or tunes is called "menzuwa"; "wa" means singing. Dulong dances are plain and simple. The important festival of Dulong people is Kaquewa Festival, which is celebrated on January 10th each year. It is a legal local festival now. The traditional folk sports include climbing mountains, dashing in snow field, shooting crossbow, throwing stone, high jump, long jump, climbing pole, hand wresting, wrestling, rope skipping and swinging.





## 者太乡者太村 壮族传统文化保护区

者太村位于文山壮族苗族自治州广南县西北部者太乡政府所在地,地处滇桂黔交界地区,境内有革夺仙人洞和清水江峡谷等景点,有发展旅游的广阔前景。全村由5个壮族自然村组成,共有561户,2271人。人均耕地面积1.5亩,人均纯收入627元(2003年)。5个村子坐西南朝东南,背山面坝,森林植被覆盖率达90%以上,充分体现壮族依山傍水、"宁肯挖山不占良田"的建寨理念。

民居建筑中,木结构壮式干栏建筑占90%以上。有老人亭"亭棚",多建在寨中,为老人传道、授业、解惑之亭,实则男性专属之亭,女性禁入。后衍变为句町王庙(也称土主庙)、神农庙或侬智高庙,一寨一亭世代相传,故有的也叫寨神亭。建房须经选址、择日、开山伐木、立柱、上梁、进房等几个仪程,每个过程所用祭品有酒、鸡、糯粑等。

纺织、染色、刺绣工艺保持传统风格,壮锦用红、黑、黄、蓝等5色纱线织成方格图案的土布,常用作被里、女性头帕、包袱、围帕等,工艺精湛,色彩丰富,是中国的四大名锦之一。壮锦图案多是花、鸟、虫、鱼、蛙、鹿、鹤、兔等动物图案,也有云、水纹等,图案栩栩如生。此外还有织锦、刺(戳)锦、绣锦、扣锦、剪(制)锦等工艺。

壮族服装服饰保持原貌,男性头包自织自染的棉布包帕,穿对襟布纽装、大裆裤、布鞋。女性传统裙装老年、成年、青少年一样,头帕用自制花方格织锦在前额包扎成两支斜上的角状帕式,有遮阳。衣服多为收腰、翘脚边、右衽斜襟式上衣。戴银项圈,配银、玉牌等胸饰。用土布缝制百褶裙,腰部用两头有袋的宽边腰带从后往前系紧,使之在衣服下摆露出。裤裙同时穿着,衣短而裙长,裙装讲究帕、衣、裙、鞋配套。女性将长发束在头顶作锥髻状,插上银簪。劳动时包绣花匾形头帕,平时在家或节日、赶集等喜庆场合包织锦角帕。

壮族衣食住行都有一定礼仪。信仰自然神灵,龙山有山神、树神,寨子有寨神,崇拜祖先,每家都供有神 龛。每年三月祭龙山,到"亭 棚"祭祀侬智高。

者太村壮族音乐舞蹈与民族体育结合。最具特点的是"拢即要、跳、舞之意,雅配声,拢即要、跳、舞之意,雅歪"为女神,歪意为水牛。"拢雅歪" 的水牛(母)神之舞。道其古汉,将面具,有人不断,大军有地点,将不是有地。是有人事。"龙雅",以有为人事爱。"龙雅",以传习大和传习团体。





Zhetai Village is located in the northwest of Guangnan County, Wenshan Prefecture. As the place where township government is seated, it is on the juncture of Yunnan Province, Guangxi Province and Guizhou Province. The village consists of 5 Zhuang natural villages. There are 561 families, 2271 villagers. Each villager occupies cultivated land of 1.5 mu on average. The forest acreage is above 90%. In 2003 per capita income was 627 yuan.







Zhuang Ganlan-style houses occupy above 90% of all houses. There are old men's pavilion "Tingpeng"; they are for the old men to propagating doctrines of ancient sages, teaching and solving problems. Actually these pavilions are exclusively for men, women are forbidden to get into it. Later, these pavilions are evolving into Juting (jiuting), King's Temple (also called Tuzhu Temple), Shengnong Temple or Nong Zhigao Temple. In one village, one pavilion has been passed on generation after generation, so it is also called the pavilion of village god.

#### Zhetai Village Zhuang Traditional Culture Protection Zone

Weaving, dying and embroidery have inherited traditional style. Zhuang brocade is the local cloth with square patterns, which is weaved with yarns of red, black, yellow, blue and other colors. It is usually used to make the underneath side of a quilt, women's scarf, bag and apron. With exquisite workmanship and rich in color, it is one of the five most famous brocades in China.

Zhuang costumes have been remained as traditional. There are certain etiquette and customs on Zhuang people's costume, diet, residence and traffic. They believe in natural spirits. Each family has a shrine to worship ancestors. In Zhetai Village, music and dances have combined with ethnic sports. Dances can be classified into dances on the ground and dances by climbing up. The most particular one is "longyawai", long means playing, dancing and jumping; ya means goddess; wai means buffalo. "Longyawai" means the dance of goddess of buffalo

保统民 护文族 区化传 301

## 官屯乡马游坪村 彝族传统文化保护区

马游坪村位于楚雄彝族自治州姚安县官屯乡,四周山峦环抱,中心形成高原盆地。森林覆盖率为75%。全村567户,2175人。其中彝族人口占总人口的95.3%,人均耕地面积1.56亩,人均纯收入634元(2001年)。

马游坪村始建于宋代,历史悠久。民居村落分布于高寒冷凉的高山凹地,村落一般在依山傍水处,房屋形式多种多样,传统的住房有土掌房、木垛房、茅草房和麻秸房。男喜饮酒,女善纺织,男女皆能歌善舞,保持着古朴的生活习俗。马游坪自古就有重教的优良传统,小学兴办史已有百余年,民众知书达理。

歌舞是村民生活的重要组成部分,"芦笙一响脚就痒,通宵达旦跳脚狂",生动表现了该村彝族对歌舞的喜爱和豪放的民族性格。名为"打跳"的歌舞有多达72种演奏曲调和表演形式,内涵丰富。该村被视为彝族创世史诗《梅葛》的发源地之一。《梅葛》演唱内容分为创世、造物、婚恋、丧葬4个部分,概括反映了彝族早期的历史发展演变过程。逢年过节,丧葬婚嫁,建房盖屋,都要请毕摩或歌手聚集火塘边演唱梅葛,有时要唱三天三夜,男女老幼围聚在一起,弹三弦,吹葫芦笙,唱彝族歌和"吼梅葛",跳"左脚"舞或"打跳"。为了传承梅葛文化,村里建立了"梅葛文化基地",在传统文化的基础上发展出"梅葛文化节",并创作了《彝族人民热爱您,阿波毛主席》等脍炙人口的歌曲和《铁牛开进彝家寨》等充满时代气息的舞蹈,该村已成为闻名遐迩的彝族文化村。

男女服饰多为自制,黑蓝相间,缀满精美刺绣,尤具民族特色。主要由帽、上衣、坎肩、围腰、披风、背披、腰带、长裙、短裙、围裙、长裤、腿套、鞋、飘带、挎包、兜肚、鞋垫、烟斗、荷包、羊皮褂以及银制的耳环、耳坠、手镯、戒指及少量的玉器等饰物组成。服饰全是彝族妇女手工绣成,多以黑、蓝、白布料作底色,用挑、贴、镶补、刺绣等手法制成的花纹图案作装饰。花纹取材于日常生活中的飞禽走兽、花草木虫、山川河流、日月星辰、云雨风水等,线条粗犷,色彩鲜明凝重。其服饰款式、色调、纹饰都保留了古代"贯头衣"的基本风格,是马游坪彝族服装的独特之处,很有研究欣赏价值。儿童、老年人喜在长衣外面套穿羊皮坎肩(马褂),以保暖防雨,男女上山背柴时也穿羊皮马褂,用来防寒护肩。

传统节庆和民俗活动主要有正月辞旧迎新欢庆、农历 二月初八敬祖赶会节、祭龙节、开秧门节、端午节、六祭土 主节、羊神节、跳六月(火把节)、送鬼节、祭月亮节、尝 新米节、送土神、招祖祭山神、冬月杀年猪等。有 原始信仰,相信万物有灵,崇拜大自然和祖先。除 祭祖先外,还有祭天、祭竜、祭山活动。

马游坪的民族乐器主要是葫芦笙和笛子,还有二胡、月琴、三弦、口弦、响篾和叶子。每逢打跳等娱乐场合,都要吹奏葫芦笙,当地葫芦笙艺人至少有五、六百位,吹技上乘的约一、二百人。

马游坪彝族的婚恋习俗古朴有趣,至今还延续着青年男女自由恋爱的传统方式——"串姑娘房"。







# Mayouping Village Yi Traditional Culture Protection Zone

Mayouping Village is located in Guantun Township, Yaoan County, Chuxiong Prefecture. The village is in a basin surrounded by mountains. The forest acreage here is 75%. There are 567 families, 2175 villagers. Yi people occupy 95.3% of them. Each villager occupies cultivated land of 1.56 *mu*. In 2001, per capita income was 634 *yuan*.

The village was initially established in Song Dynasty. The houses are distributed at depressions of high and cold mountains. Traditional houses include *Tuzhang* (clay) House, *Muduo* (log) House, *Maocao* (thatch) House and *Majie* (hemp stalk) House. Men love drinking, while women are usually good at weaving. Both men and women are good at singing and dancing.

Songs and dances are important in their life. "Once *lusheng* is playing, feet are itching; dancing passionately day and night", the words have vividly described the villagers' love for songs and dances as well as their bold and uninhibited character.

Costumes are usually self-made and in black with blue. Adorned with wonderful embroideries, the costumes are of ethnic features. Traditional festivals include ringing out the Old Year and ringing in the New Year in January, going to a fair to worship ancestors on February 8, Sacrifice to Dragon Festival and so on. There is primitive religion, in which people believe in all things have spirits, and worship nature and ancestors. Besides sacrifice to ancestors, there are sacrifices to sky, sage and mountain.

Ethnic musical instruments have been widely distributed in Mayouping Village, such as *hulusheng*, flute, *erhu*, *yueqin*, *sanxian*, *kouxian*, *xiangmie* and leave. Yi people live in Mayouping Village have interesting traditional custom of love and marriage. The traditional way of love, "visiting girl's room", has been continued.

## 奔子栏村藏族传统文化保护区

奔子栏村位于迪庆藏族自治州德钦县南部金沙江西岸的奔子栏镇,海拔2108米。全村258户,1816人。 人均耕地面积0.84亩,人均年收入870元(2003年)。

奔子栏历史古老。唐宋时期,奔子栏为西南人吐蕃古道,是由滇入藏"茶马古道"的咽喉之地。清康熙五十八年(1719)开始,清军入藏,随着军、工、匠人、找矿的汉人迁入,与藏族通婚,繁衍子孙,至今在奔子栏已传若干代。奔子栏在藏语中叫"公仔拉",意为"美丽的沙坝",后音译为"奔子栏"沿用至今。

奔子栏村既有山地河谷,又有高寒山区,土壤肥沃,粮食产量高,自然生态环境保护良好,村中有古树名木。村庄依山傍水,金沙江由北向南贯穿全境,附近有神山"日尼巴乌"、"布雍学布",水边寺、村子和周围有白塔和白塔转经殿,传统宗教文化色彩浓郁。村寨聚落格局基本保持传统风貌,民居建筑保存完好,碉楼式木结构建筑占99%以上。绘制于清代的奔子栏佛塔殿壁画为第六批云南省级文物保护单位,壁画共3组,总面积270多平方米,技艺精湛,保存完好。奔子栏地处滇藏要道,国道214线穿村而过,交通极为便利。

奔子栏有5个自然村,每个村都有社团组织"古瓦",每年的佛事、祭祀、朝拜山神等活动都由"古瓦"负责操办,人人信仰藏传佛教,佛教、苯教渗入社会生活的方方面面。习俗完整,如建房习俗包括择地、选材、建房、进房、斋戒诵经等过程,有一整套祭祀礼仪。每年新年由"仓巴"(主持祭祀者)组织村社进行各种祭祀山神、地神、社神和朝拜神山等活动。婚丧和节庆习俗严格遵循传统方式。丧葬有土葬、水葬、火葬、塔葬、天葬等多种形式。

该村是1999年迪庆藏族自治州政府命名的"传统艺术特色之乡",传统民间歌舞种类多,流传广泛。民歌有山歌、劳动歌、风俗歌、儿歌、情歌、猜调等。音乐旋律欢快流畅、节奏鲜明,曲调大都高亢嘹亮。舞蹈有

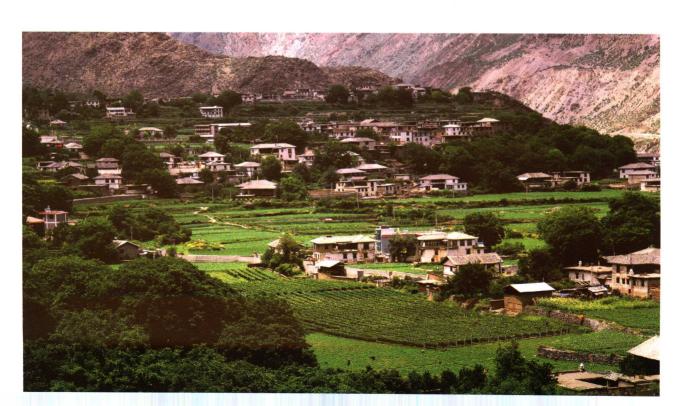
锅庄舞、弦子舞、情舞和宗教舞蹈等,多为演唱与舞蹈相结合。奔子栏锅庄舞非常盛行,舞蹈动作幅度较大,舞者下身坠地,上身飘逸,动作变化多样,稳健豪放,刚柔兼备,表演自如潇洒,包容了藏区锅庄的各种特色,有极高知名度。情舞是一种男女青年谈情说爱相聚时的歌舞,男女随音乐唱腔排成两排面对面起舞,双手舞动长袖,节奏欢快,刚劲有力。

传统体育娱乐活动包括牛拉力"格吾"、掷石饼"落叫"、斗牛、摔跤、爬山、抱大石比赛;踢毽子、双人模拟斗羊斗牛、老鹰抓小鸡、模拟钻山洞、翻煎饼等。

重大节日有春节、阴历七月十五转神山节、阴历八月燃灯节、藏历十月二十五日格鲁派祖师宗喀巴圆寂的祭日等。春节在藏语中称"洛色",意为新年,节期为每年农历正月初一至正月二十五,朝拜神山,祈求平安吉祥,人丁兴旺,五谷丰登;进行苯教祭祀活动,感恩佛祖、山神赐给人间吉祥幸福、平安快乐。节庆中以春节最有特色,体现出浓郁的民族性和地域性。

奔子栏藏族妇女服饰色彩鲜艳协调,典雅端庄,一般穿藏族传统服装,佩戴镶有珊瑚、玛瑙、绿松石、海贝化石等的金银饰物。男子亦穿传统服装,服装上不镶动物毛皮,不佩腰刀,充分体现了奔子栏人保护生态、关爱自然的美德。

民间文学在藏族传统文化中占有重要地位,奔子栏现存的神话故事、歌谣、谚语等多为口头流传。民间藏医药普及,藏式壁画技艺高超。有完整的酿制藏族青稞酒技艺,木碗、糌粑盒、酥油盒、木杯、木碟、木盘、藏式折叠桌等木器制作工艺精美,远近闻名。传统手工业中,手工纺织较有特色,包括搓羊毛线,织氆氇、牦牛毛毯、羊绒毯和藏式腰带。根据雪域特殊环境推算四时节令的藏历,至今仍沿用。



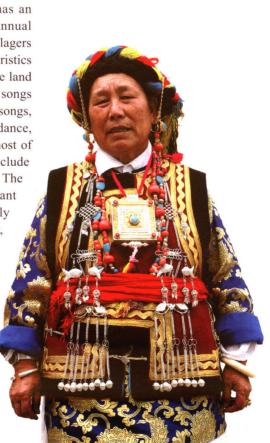


#### Benzilan Village Zang Traditional Culture Protection Zone

Benzilan Village of Zang is located in Benzilan Town, in the west bank of Jinshajiang River, south of Deqin County, Diqing Prefecture. There are 258 families, 1816 villagers. Each villager occupies cultivated land of 0.84 *mu*. In 2003, per capita income was 870 *yuan*.

There is mountainous river valley as well as high and cold mountainous area. The land is fertile with high grain production. The ecological environment of the village has been preserved well. Jinshajiang River flows across the whole village from north to south. Nearby the village, there are sacred mountains "Rinibawu" and "Buyongxuebu". Around the village, there are white pagoda and white pagoda Zhuanjing Temple. With well-preserved household buildings, the traditional layouts of villages have been preserved well. Houses of Diaolou (watchtower) style wooden structure occupy above 99% of all houses. The National Road passes through, so the traffic is convenient here.

Benzilan basin consists of five natural villages, each of them has an association "guwa", which is responsible for the organization of annual Buddhist service, sacrifice and worship of Mountain Deity. All the villagers believe in Tibetan Buddhism. With complete customs, there are characteristics of believing in primitive religion. In 1999, the village was named as the land of traditional art. There are various widespread traditional Zang folk songs and dances. Folk songs include folk songs sung during work, working songs, children's songs, love songs, and so on. Dances include guozhuang dance, xianzi dance, love dance, dances on sacrifices in temples and so on; most of which are the combination of songs and dances. Traditional sports include "gewu", throwing stone "luojiao", bull fighting, wrestling and so on. The religious festivals have been combined with ethnic festivals. Important festivals include the Spring Festival, Zhuanshengshan Festival on July 15 of lunar calendar, Randeng Festival in August of lunar calendar, and the date in memorial of Parinirvana for the founder of Gelu Sect. Zongkaba, on October 25 of Tibetan calendar. Zang women live in Benzilan usually wear traditional costumes, which have harmoniously blended colors and appear elegant and graceful. Men also wear traditional costumes. Folk literature holds an important position in Zang traditional culture. In handicraft industry, the most famous one is weaving. Traditional Zang calendar has still been using here, which has played an important role in Zang people's life.



保統民 担文族 区化传





## 叶枝镇同乐村 傈僳族传统文化保护区

同乐村傈僳族传统文化保护区位于迪庆藏族 自治州维西傈僳族自治县叶枝镇同乐村,共106 户,563人。人均年收入840元(2003年)。地处 澜沧江东岸海拔2700米的山区,是"三江并流" 的核心腹地,后山属白茫雪山自然保护区,有原 始森林、杜鹃花海及滇金丝猴,生态环境较好。

叶枝一带是傈僳族先民长期活动的中心区,同乐村是傈僳族聚居的古老村寨。民居为井干式木楞房,依山而建,层层叠叠。春秋收种季节下到河谷住"庄房";上高山采集、打猎则住"火房"。农耕与采集并重,饲养野鸡,制漆油、核桃油,善织麻布、麦编、刺绣。傈僳族音节文字创始人汪忍波曾在此授徒百人。村尾有叶枝王氏土司的避暑山庄。

同乐村傈僳族崇奉神灵、鬼怪。神灵有天神、山神、火神、龙神、家神5种,天神统辖四神,管理天地间万事万物;四神分别管理山林及动植物、水、火和各家各户命运等。鬼怪大致可分为两类,一类是人死后的灵魂,另一类是万物的精灵,如路鬼、水鬼、树鬼、干瘦鬼、吃鬼等。巫师分为东巴、尼扒两类,负责主持每年的祀神、禳鬼、占卜等活动。

有传统的成年礼仪,不论男女年满13岁时要请舅父、舅母或同族成年人帮穿裤子或裙子,举行庄严的穿裤(裙)成人仪式,把13岁作为新生命的开始。

同乐傈僳族能歌善舞,"会说话就会唱歌, 会走路就会跳舞"。同乐是"阿尺木刮"歌舞的 发源地,表演时无乐器伴奏,参舞者分男女两队,各队一名领唱者,其余合唱,有舞圆环、进退舞步、跳山羊等10多种跳法。唱词内容丰富,从天上唱到地下,从大自然唱到人类社会,对傈僳族文化传承起到极重要的作用。"阿尺木刮"歌舞已享誉全国,18个舞段的"瓦器器"舞在傈僳人家大小喜事、各种节庆活动上都不可缺少。

民歌有3类:祭天古歌,包括神话传说及 先民在恶劣的自然环境中艰苦奋斗、祈神赐福 等内容,句式多为五音节,吟唱时音调平缓; "木刮",即踏歌起舞的歌曲,歌词抒怀叙事, 唱天地万物、历史典故、神话传说、道德规范 等,可连续唱几天;丧歌,在祭奠亡灵时由巫师或长者唱。

传统服饰全部为手工制作。男子上穿大襟白短褂,外罩前襟开口的黑白条纹长衫,系羊毛带或麻布彩带,下着蓝布大裆裤,左挎麻布包"腊裱"和刀,右背弩弓箭包,头戴"帕子"或毡帽。女子头戴三角帽"呙享",包黑布头帕,以小贝壳、银圆片、小铃铛、草编装饰;上穿细白麻布大襟长衫,外罩紫红或黑色坎肩,下着百褶裙和刺绣围腰。男女大多打绑腿,穿草鞋。

传世故事与神话传说有《洪荒与人神》、《阿弓玛的故事》、《月亮上的木瓜树》、《寻水故事》等10余篇。

同乐村傈僳族保存着独特的天文历法,有一 定学术研究价值。民族体育活动有射弩、斗牛、 斗鸡等。

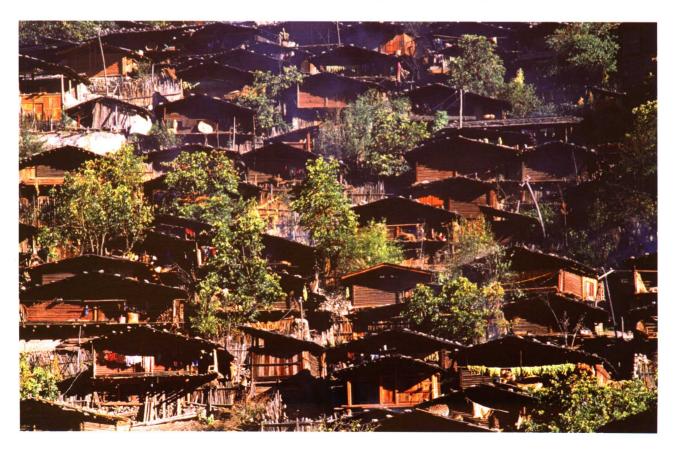
#### Tongle Village Lisu Traditional Culture Protection Zone

Tongle Village Lisu Traditional Culture Protection Zone is located in Tongle Village, Yezhi Town, Weixi Lisu Autonomous County, Diqing Prefecture. There are 106 families, 563 villagers. In 2003, per capita income was 840 *yuan*. With an altitude of 2700 meters, the location is in the east bank of Lancang River. It is the core hinterland of "Three Parallel Rivers". Behind it, it is Baimang Snow Mountain Natural Reserve; there are primitive forest, vast land of azalea, and Yunnan snub-nosed monkey. The ecological environment is good here.

The area around Yezhi used to be the central area for the ancestors of Lisu people to inhabit. Tongle Village is an old village where Lisu people live in compact communities. Building along mountains, household buildings are of *Muleng* house of *Jinggan* style. Lisu people usually collect wild plants and precious medicinal materials, make lacquer oil, walnut oil. They are also good at weaving sackcloth, thaw stalk and embroidery.

Lisu people live in Tongle Village believe in gods, ghosts and monsters. Gods include five types, they are sky deity, mountain deity, fire deity, dragon deity and family deity. Ghosts and monsters can be classified into two types: one type is the spirits of the dead, who are usually not perilous to people, except the spirits of those died in abnormal way; the other type is the spirits of all things, who usually bring disasters to people. There are two types of sorceries, Dongba and Niba, who host annual sacrifices to deities, *ranggui* and divination.

There is traditional rite of grown-up. 13 years of age has been regarded as a new beginning of life. When Lisu boys and girls come to 13 years old, a serious rite on grown-up ceremony will be held for them; in which uncle and aunt or adults of the same ethnic group will be invited to help them wear trousers or skirts. Lisu people live in Tongle Village are good at singing and dancing. It is also the original place of "achimugua". There are three types of folk songs, ancient songs on sacrifice to sky, "mugua" and mourning songs. Traditional costumes are all handmade. There are more than ten pieces of legends and fairy stories, including Honghuang and Renshen, Stories of Agongma and so on. Lisu people have their own unique calendaring, which has certain value to academic research. Ethnic sports include shooting crossbow, bullfight and cockfighting.



## 三台山乡德昂族 传统文化保护区

三台山乡位于德宏傣族景颇族自治州潞西市西南 侧,是全国唯一的德昂族乡,辖4个行政村,26个自 然村,海拔1136.75米。1437户,6315人。人均耕地面 积5.4亩,人均收入749元 (2003年)。

德昂族是云南人口较少民族之一, 历史悠久。三 台山乡传统文化积存丰厚。德昂族的传统民居为竹楼 (干栏)形式,形制与傣族和景颇族的竹楼不同,顶 头很高,形似"诸葛亮的帽子"。传说诸葛亮平定南 中时,曾将帽子赠给一位德昂族姑娘。为表示对诸 葛亮的怀念,人们便按帽子的形状建盖竹楼并延续至 今。室内分设两个火塘,由男女两性分享,楼房设有 两部楼梯,一个设于正门前,搭有晒台,用于晒衣服 或谷物,凡亲友来访均由此处出入;另一个设在后 门,可通往菜地或碓房,小伙子"串姑娘"时一般走 此门。火塘被德昂族视为家族的象征和家庭人畜兴旺 的保护神, 火塘的不同方位也被视为家族成员不同地 位的象征。

德昂族种茶历史悠久,《达古达楞格莱标》古歌 集中反映了德昂族与茶的渊源关系。从古至今, 茶在 德昂人的日常生活、社交礼仪、化解矛盾、治疗疾病 等方面均有独特的地位。

三台山德昂族家家户户都擅长用竹编制各种用具。 妇女们自己织土布、织筒裙、筒帕、裹腿、包头等。

德昂女子服饰一般为对襟、紧袖,衣摆齐腰,以 藏青色、黑色居多,衣襟两边镶有两条红布。其显著 特点是衣领与下摆的装饰较为考究,有的有反披衣领 约10厘米, 衣领边缝上有各色小绒球, 下摆部位有花 边或刺绣,衣襟有两排压花银片和银泡,从肩部一直 装饰到衣服下摆。这样装饰的服装多在喜庆节日活动 中穿戴, 平时所穿服装较简单, 没有太多装饰品。 德昂语称筒裙为"格朗",为棉线手工织品,裙子较 长,上裹胸部,下遮踝骨,颜色多为红黑两色,横条 相压。德昂族4个支系的服装差别多反映在筒裙上,

但共同特点都是彩色横条纹。腰筛称"囊",用藤、 竹篾或草编织, 戴在腰间, 是青年人爱情的信物。 小伙子为了获得姑娘的爱,往往费尽心思,精心制 作有动植物图案和花纹的腰箍送给心爱的姑娘, 姑 娘佩戴的腰箍越多越精致, 越能说明这个姑娘勤劳 智慧,心灵美好。德昂族妇女佩戴腰籍的历史十分 悠久, 有不少神话传说, 史籍中有"皆以藤篾缠腰 箍"的记载。

德昂族男子的服饰较简朴, 青布对襟开衫, 下穿 宽筒短裤,黑布包头。唯新郎在办完喜事时会得到岳 父送的白布包头, 意思是希望女婿对老人、对妻子的 心要像白包头一样洁白无瑕。

三台山乡各村寨的寨子中心都有称为"红漫"的 神树, 是村子的保护神, 凡遇红白喜事, 人们都要集 中到寨心来祭神树。传统节日和民俗活动主要有泼 水节,也称为浇花节、赕佛节、烧白柴节、点油灯、 "人雨安居"节,源于自然信仰的驱鬼仪式、祭亡 灵、祭房神、祭寨神等。

德昂族无文字,新中国成立前借用傣文,新中国 成立后多用汉文,亦有沿用傣文的。佛教典籍较多, 多用傣文书写。民族民间文学内容广泛,形式多样, 有史诗《达古达楞格莱标》和叙事长诗、风情习俗 长诗、民歌等。民歌约有5种歌调形式:迎亲调,即 婚礼词;隔山调,即"对歌调";串词,采茶调,做 摆歌。主要乐器有象脚鼓、坐鼓、抬鼓、水鼓、铓、 镲、布赖、比总、结腊、马腿琴、口弦等。舞蹈有抬 鼓舞、长鼓舞、坐鼓舞、水鼓舞、花篮舞、竹杆舞 (亦称骑马舞)等,主要在各种节庆时跳。

三台山德昂族民间体育多为武术,至今仍可见古 代练武场遗址10余处, 其中"允腊"武场最大。民 间竞技主要有打篾弹弓、打陀螺、掷龙骰棋等。1989 年,打篾弹弓被列为云南省少数民族传统体育正式比 **寨项目**。









#### Santaishan Township Deang Traditional Culture Protection Zone

As the only Deang township in China, Santaishan Township is located in southwest of Luxi City. There are 4 administrative villages and 26 natural villages under its jurisdiction. The altitude is 1136.75 meters. There are 1437 families, 6315 villagers. On average, each villager occupies cultivated land of 5.4 mu. In 2003, per capita income was 749 yuan.

With a long history, Deang people have less population compare to other ethnic groups in Yunnan Province. There is profound cultural accumulation in Santaishan Township. Traditional household building of Deang people is stilted bamboo house (*ganlan*-style). With a tall roof looks like "the hat of Zhuge Liang", it is different from bamboo houses of Dai people and Jingpo people.



Deang people have a long history to cultivate tea. The ancient song, *Dagudalenggelaibiao*, has reflected the relationship between Deang people and tea. All families here are good at knitting tool with bamboo. By themselves, Deang women weave local cloth, tight skirt, kerchief, puttee, turban and so on. Women's costumes are usually with buttons down the front and tight sleeves, its lower hem reaches the waist, the front two pieces are adorned with two strap of red cloth. The costumes are usually in dark blue and black. In order to gain the love of young women, young men usually try to make waist straps with exquisite pattern of plants and animals and present them to the beloved women. The more exquisite waist straps a woman wears, the wiser, kinder the woman is. The costumes of men are relatively simple, they usually wear cardigan with two front pieces and shorts with wide trouser legs, they all wrap their heads with black cloth.

In the centers of all villages in Santaishan, there is a sacred tree called "hongman", it is the warrior deity of the village. Deang traditional festivals include Water-Splashing Festival, also called Watering Flowers Festival, Danfo Festival and so on. Without their own character, Deang people used Dai character before the foundation of the People's Republic of China, then use Chinese or Dai character. Most of the sports are of martial arts.







## 大等喊村傣族 传统文化保护区

大等喊村位于德宏傣族景颇族自治州瑞丽市姐相 乡贺赛行政村境内,是全市最大的傣族村寨。全村 225户,988人,傣族人口占全寨总人口的95%以上。 人均耕地面积2.05亩,人均收入1999元(2003年)。

大等喊村建立年代约在明末清初,具有典型的亚热带自然风光,农业资源十分丰富,民族风情浓郁,是瑞丽著名的歌舞之乡。竹篾墙干栏式民居精巧、明亮,村中的大等喊佛寺被公布为省级文物保护单位,建筑富有地方特色,该村旅游业发展较早,现已成为国家首批"农业旅游示范点"。

傣族传统服装服饰靓丽鲜艳,男装为无领对襟式,宽松大裤脚,缠包头,衣服颜色依年龄大小分别为黑色、茶色、灰色、淡黄色,包头基本为白色,也有淡黄或黑色的,部分着汉装或缅装。女装为无领"姊妹装"式的对襟衣,穿筒裙,挽发髻于后,简洁清纯,式样美观,色调素雅。

大等喊傣家土法织布、织锦的历史悠久。据史书记载, 手工作坊土法织布可追溯至明清。傣锦花纹美观大方, 色泽鲜艳, 质地精良, 经久耐用, 深为本民族群众喜爱。大等喊的木雕工艺采用透雕、浮雕、线雕和圆雕相结合的手法, 制作花卉、藤蔓及狮、龙、大象、麒麟、人首蛇身、人首鸟身等飞禽走兽, 颇有特色, 这些传统手工艺都有传承和发展。

传统礼俗较多,表现在邻里关系、家庭关系、长幼关系、婚姻关系等各个方面。全民信奉南传上座部佛教,从"进洼"(关门节)至"出洼"(开门节)期间的12周内,要举行7次斋戒活动,由村民小组组织赕佛,并负责节庆赶摆、修桥补路、修沟打坝、打扫卫生、婚丧嫁娶等民事活动。主要佛事活动有烧白柴、弥勒佛节、进洼、出洼、泼水节、赶朵、做摆等。村中也保留有自然信仰祭祀活动,主要有祭寨神、寨心、树神、水神等。

大等喊自然风光秀丽,素有"农村自然公园"之誉。主要景点包括大等喊奘寺、"农业科技示范园"(已被国家旅游局定为"全国农业旅游示范点")、"大金水塘"(为大等喊村名来源的传说之地)、孔雀竹林、菩提古榕(相传释迦弟子曾在树下打坐参禅,被尊为寨中神树)、泼水广场上的民族歌舞厅、

泼水亭、水龙等,都别具傣族特色。

民间文学主要有叙事史诗如《朗嘎西贺》、《娥姘与桑洛》和风俗歌(情歌)、神话传说、民间故事、寓言故事、谚语等。村民每户都存有两本以上以神话传说为主体的经书。诗歌都有韵脚,情诗所占比例较大。

大等喊的民歌音高流畅,即兴发挥,有诵调与歌调两种,主要是山歌和情歌,有吟诵调、哭嫁调、舞蹈歌曲、幼儿歌曲、小调等。主要乐器有"叮散赛"(三弦琴)、葫芦丝、象脚鼓、镲和排铓等。每逢喜庆佳节,大等喊傣族用歌舞欢



度节日,主要舞蹈有嘎光舞、鼓舞、孔雀舞、大鹏鸟舞、马鹿舞、刀舞、棍舞、铓舞等,多为集体舞,也有单人舞。村中组织了一支20余人组成的傣族风俗歌舞演出队,每天下午为游客表演民族歌舞。

傣族传统节日主要有泼水节、关门节、开门节等。传统民族体育项目有拳术、棍术、刀术、爬杆、跳谷堆、顶棍、丢包、打陀螺、跳绳、荡秋千等。这些活动主要在劳动之余或节假日时开展。







#### Dadenghan Village Dai Traditional Culture Protection Zone

Dadenghan Village is located within the area of Hesai Administrative Village, Jiexiang Township, Ruili City. It is one of the largest Dai villages in Ruili City. There are 225 families, 988 villagers. Dai people occupy 95% of the villagers. On average each villager occupies cultivated land of 2.05 mu. In 2003, per capita income was 1999 yuan.

Dadenghan Village was established in about the end of Ming Dynasty and the beginning of Qing Dynasty. Here one can see typical subtropical scenery. Farming resources are abundant. It is a famous land of song and dance in Ruili. Household buildings of *Ganlan* style with *Zhumieqiang* (wall of bamboo straps) are exquisite and bright. Dadenghan Buddhist Temple in the village has been appraised as historical relic under provincial protection. Now, the village has been one of the first groups of state's "models of farming tourism".

Dai people's traditional costumes are beautiful and bright. Men usually wear collarless jacket with



buttons down the front, trousers with wide bottoms and wrap turban. Appropriate to ages, the costumes are in black, dark brown, grey, or light yellow. Some Dai men wear Han clothes or Myanmar clothes. Dai women usually wear collarless companion clothes with buttons down the front, tight skirt; hairs are usually worn in a bun behind.

All villagers believe in Hinayana. During the 12 weeks from "Jinwa" (Guanmenjie Festival) to "Chuwa" (Kaimenjie Festival), 7 fasts are held. Danfo is organized by villagers' team, which is also responsible for

religious rites of the village.

Dai people have much etiquette, which have been demonstrated in interpersonal relationship, family relationship, the relationship between the young and the old. Folk literature includes poem, ancient ballad, custom ballad (love ballad), fairy tales, folk story, fable, proverbs, etc. All poems have the rhyming word that ends a line of verse. With high-pitched voice, folk songs are fluent and singing on improvisation. It can be classified into chanting tune and singing tune. The majority of them are folk songs sung during work and love songs. Dai people's traditional festivals include Water-Splashing Festival, Closing the Door Festival, Opening the Door Festival, etc. Traditional sports include Chinese boxing, cudgel play, swordplay, climbing the pole, etc.





# 户撒乡新寨村、贺姐村阿昌族传统文化保护区



新寨村、贺姐村所在 的腊撒村委会位于德宏傣 族景颇族自治州陇川县户 撒坝子, 背靠山坡, 前临 陇川县至盈江县的公路, 交通便利。户撒河从坝 子间穿流而过,海拔1430 米。生态环境好,村寨周 围森林植被保护较好,以 亚热带常绿阔叶树种为 主,森林覆盖率54%。村子 附近有曼旦水库、户撒河 和天然草场,风景优美。 建村时间可追溯到明代, 系阿昌族自古以来的聚居 地,是著名的"户撒阿昌 刀"的产地。全村共计71 户,361人,均为阿昌族。 人均耕地面积1.85亩,人均

收入847元 (2003年)。

民居建筑总体保持传统风貌,传统民居以木结构为骨架,以土坯为外墙,两寨木结构穿斗型建筑占90%以上,寨中古迹较多,道路都为石板铺成。居住习俗仍保持传统,有寨神、佛寺、佛塔等,既是村民宗教信仰的标志,也是村寨的景观组成部分。

新寨村、贺姐村有自己的社团组织"青年头", 每寨都推举自己的"伙子头"、"姑娘头",负责组织 村寨里的节日和文艺活动,处理青年事务等。保留传 统的纺织和打制银饰、阿昌刀工艺。许多家庭世代以 打刀为业,新寨主要打制长刀。

阿昌族妇女服装为黑色,用手工纺织的棉布缝制。上着对襟中袖蓝色小翻领外衣,两边袖口套一对白色袖套,下穿两层裙,系黑色腰带和彩色毛线,小腿绑黑布缝制的绑腿;扎包头,用各色毛线缠绕和装饰鲜艳的毛线球和绢花,左耳上方佩带一朵金属花。 男子上穿黑色立领对襟衫,下穿黑色长管大筒裤,系 布腰带,喜在腰间佩短刀;白布包头,脑后饰物为一串毛线球。男女均喜爱银饰。

信仰南传上座部佛教、道教、自然信仰等。每 年有赕佛、关门节、开门节、浴佛以及祭祖先、 地方神、谷神、树神、火神、灶神、井神、寨神 等活动。

阿昌族无文字,采用汉文和傣文,依据农历和傣 历进行生产活动和节日庆典。民间文学内容丰富,题 材广泛,有史诗、民间故事、神话传说、戏剧和歌谣 等。有创世史诗《遮帕麻和遮咪麻》、神话传说《旱 慨》、《菜赢与纳康》、《班寺白塔》、《阿昌族迁居 户撒坝的传说》、《户撒定居》、《头人》、《户撒刀 的传说》、《三兄弟打铁》、《阿芒和阿衣》、《三把 金刀》等20余部。新寨阿昌族习惯每个人都要学习阿 昌族的民间歌舞,讲阿昌族的民间故事,传承情况较 好。阿昌族在各种节庆和举行礼仪活动时要听唱各种 古歌、叙事诗或听长辈讲传说故事,在农闲和劳动之 余,大家也聚在一起互相讲述听到的故事。

阿昌族民歌形式多样,音乐富有节奏感,歌词朴实生动,曲调优美动听。民歌主要有"相勒摩"、"相作"、"相勒吉"、叙事歌、祭祀歌等。其中,"相勒摩"、"相作"、"相勒吉"是男女青年对唱情歌,歌词均是即兴创作。叙事歌、祭祀歌则在祭天地、祖宗、送谷魂、葬礼、节日时专门由祭司"活袍"演唱,遵循前人传下的歌词和传统格式,演唱方式以问答、朗诵与歌唱相结合进行,旋律语调抑扬顿挫。主要调式有"麻朗朵"、"毫直腔"等十二属花木调和"七杂"、"责勒杂"等。

传统节日庆典包括"阿露窝罗"节、关门节、 开门节、泼水节、火把节、春节等。"阿露窝罗" 节每年农历九月初十进行,主要是为了迎接"个打 玛"(释迦牟尼)的灵魂回到人间,共庆丰收,并 预祝来年丰收吉祥。

体育健身、娱乐活动等保持着传统形式,设有专门的练武场"拳列亚",外村人和妇女不得入内,本村男子则可自由进入,不限年龄。

#### Xinzhai Village and Hejie Village Achang Traditional Culture Protection Zone

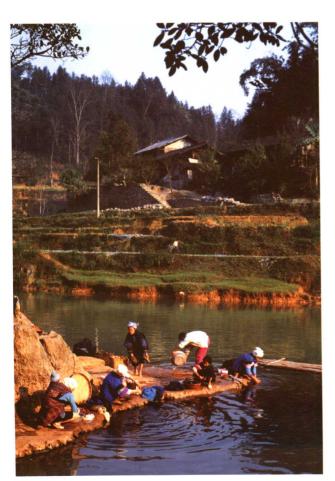
Under the jurisdiction of Lasa Village Committee, Xinzhai Village and Hejie Village are located in Husa Basin, Longchuan County, Dehong Prefecture. With an altitude of 1430 meters, the forest cover around the villages has been preserved well. The majority of trees are the evergreen broad-leaved species. The forest acreage here is 54%. Around the village, there are Mandan Reservoir, Husa River and a natural pasture. The time of establishing villages can be dated back to Ming Dynasty. It is the place where Achang people live in compact communities since long ago. It is also the place to produce famous "Husa Achang sword". There are 71 families, 361 villagers. All villagers are Achang people. On average, each villager occupies cultivated land of 1.85 mu. In 2003, per capita income was 847 yuan.

Generally, household buildings have been preserved as traditional. Traditional buildings have wooden frame and clay wall. In two villages, houses with wooden structure of chuandou style occupy more than 90%. Roads in the villages are paved with slab-stone. There are many places of historical interest. such as village deity, Buddhist temple, Buddhist pagoda etc: they are not only signs of religious belief, but part of scenery as well. Achang women and men usually wear costumes in black. Villagers believe in Hinayana, Daoism and nature. Achang people have no character and they use Chinese and Dai character. They plan their farming and festivals according to Han lunar calendar and Dai calendar. With various topics, folk literature of Achang people is rich in content. There are epic, folk stories, fairy tales, dramas, ballads etc. There are various forms of folk songs of Achang people. Traditional festivals include "Aluwoluo" Festival, Closing the Door Festival, Door Festival, Water-Splashing Festival, Torch al, Spring Festival etc. Sports and entertainment ed as traditional. There is a special place "quantieva" for ising martial arts, where women and peoples from outside of the village are forbidden to enter, while male villagers can get into it without age hinitation.

## 鲁布革乡腊者村 布依族传统文化 保护区

腊者村位于曲靖市罗平县鲁布革布依族苗族乡,为布依族聚居村,始建于清代。全村共108户,495人。人均耕地面积0.2亩,人均收入300元(2003年)。村寨地处亚热带河谷地区,四周高山环绕,海拔800~980米,森林植被覆盖率达96%以上。中间是阡陌纵横的稻田和耕地,整个村寨散落在青山绿水之间,体现了布依族崇尚自然的理念。

布依族女性从十一二岁开始就学习织布、绣花,几乎每家都有自制的织布机,主要用于纺织具有布依特色的土布、床单。以植物为染料,染出的布为藏青色。





寨中保存"老人房"等祭祖用房及吊脚楼式的民居建筑,具有浓郁的布依村寨特色。"老人房"为布依族传统干栏式建筑,是全村最重要的祭祀活动场所。每年农历二月的第一个属兔日,全村的男人在此举行隆重的祭"老人房"活动。布依族信奉自然神,平时要祭山、祭水。由么公主持祭祀活动。

老年妇女一般穿传统服饰,头缠蓝黑包布,身着青色无领对襟短衣,身大袖宽,沿衣领缝处镶一道花边,衣角处还镶绣各式彩色滚边,内外衣袖口处绣织的花纹图案鲜艳美观,袖口外露的花色层次重叠和谐;下身或为深青、蓝色的蜡染花色层次重或为百褶裙,多用白底蓝色的蜡染花中宽为百褶裙,多用白底蓝色的蜡染花中代替,上衣也改穿有领或矮领大襟衣,在左衽前下方处镶嵌两三道带色的花边,领风格,只穿长裤。未婚女子服饰基本与的图集边组扣作装饰,相口仍保留传统风格,只穿长裤。未婚女子服饰基本与的图案更多更鲜艳。女子一般都会织布绣花。

节日多且内容丰富,几乎每月都有节日,可分为纪念性、季节性和祭祀性几类,包括春节、三月三、五月节、六月二十四等节日,其中以春节和三月三最隆重。崇拜自然神,每年的"三月三"都要祭水、祭树神、祭山神,祈求五谷丰登、平安吉祥、安康幸福。

布依族无文字,民间文学都是口头传承。民歌形式多样,可分为情歌、敬酒歌、出嫁歌、赶米酒歌、迎亲歌等。歌词大多是前人所传,曲调委婉动听。

#### Lazhe Village Buyi Traditional Culture Protection Zone





Initially established in Qing Dynasty, Lazhe village is located in Lubuge Buyi-Miao Autonomous Township, Luoping County, Qujing City. It is a village where Buyi people live in compact communities. There are 108 families, 495 villagers. On average each villager occupies cultivated land of 0.2 mu. In 2003, per capita income was 300 yuan. With an altitude of 800~980 meters and surrounded by high mountains, the village is in a sub-tropical river valley. The forest acreage here is over 96%. The houses scattered in green hills and beside clear water, which demonstrates Buyi people's ideology of worshipping nature.

Buyi women begin to learn weaving and embroidery at the age of 11 to 12. Nearly each family has a loom made by themselves. In the village, building likes "laorenfang" (house of the old) and household

buildings of *diaojiaolou* style have been preserved. "Laorenfang" is the stilted building of Buyi traditional style, which is the most important place for sacrifice in the village. Old Buyi women usually wear traditional costumes, with turban in blue and black on head and short collarless upper clothes with buttons down the front. Adult women change into white turban and collared upper clothes with buttons down the front. Costumes of unmarried women are similar to middle-aged women, but with more colorful and bright patterns.

There are many traditional festivals, almost each month there is festival to celebrate. They are memorial, seasonal or sacrifice. The most ceremonious of them are the Spring Festival and the Third of March. Buyi people have no character, so folk literature has been passed on orally. There are many forms of folk songs, including love songs, toasting songs, marrying songs, wine songs etc.







## 古敢乡下笔冲村 水族传统文化保护区

下笔冲村位于曲靖市富源县古敢水族乡境内,地处河谷低处,笔冲河从寨前流过,水源丰富。村寨历史悠久,始建于明代,据考证笔冲寨即《徐霞客游记》所记"碧峒寨",海拔1300米,山上森林植被覆盖率达60%以上。全村91户,412人。人均耕地面积0.6亩,人均收入1325元(2003年)。

村中民居为传统的木结构石墙建筑,在传统节庆活动中喜爱吹唢呐、跳金钱棒、舞狮子等文艺表演,打陀螺、踢毽子等民族体育活动内容丰富。水族信奉自然信仰,祭祀土神、水神、岩神、灶神等,祭祀礼仪及婚丧习俗保存完整,在滇东北水族居住区具代表性。

水族过去曾有一种古老文字,水语称为"泐虽",汉语译为"水文"或"水书",是用于推测祸福、择吉除凶的卜书,现已几乎绝迹,只在一些占卜和祭祀的咒符中,偶尔会见少数笔划简单的"水文"。

水族妇女服饰美观、大方、简洁,历史上为"短衣长裙",民国后已逐步改长裙为裤。早年自种自织自染土布,现已普遍改用机制布料,青、蓝、黑、白色相互配搭,显得淡雅素洁。下笔冲妇女上身内穿白色紧身衣,外穿青色或黑色紧身短衣,窄袖窄腰,普遍是上衣右开襟,襟沿镶花边,下着裤子,喜系绣花围腰,常戴镯、戴环,遇结婚或喜庆节日,还佩戴银项圈、篦子、玉簪等。女子发髻成螺旋形,未婚女子头发先梳成一束再打成盘,外包头帕。头帕是水族男女共同看重的衣饰,一般要自纺、自织、自制。

水族信仰万物有灵, 尤以崇拜土神、水神、岩神

居多。一般祭祀通常在节令中进行,全村集体祭祀的有农历二月二"祭白龙",三月三"祭龙节",六月六"祭土地",六月二十二"打老牛"等。祭祀品为牛、猪、鸡3种。所信仰鬼神名目繁多,除凶神恶鬼之类外,还有驱挡凶神恶鬼类的鬼神,这类鬼神经过世代演变,部分物化成相对固定、能吞邪镇恶的"吞口"(类似傩面具)。

现存民间文学蕴藏量较丰富,歌谣、谚语,传说故事主要靠口头流传。歌谣题材广泛,内容丰富,主题鲜明,按其内容可分为祭祀歌、劳动歌、生活歌、风俗歌、情歌等;各类别中还可分出若干细目,如情歌就可分出18种,风俗歌可分为祝酒歌、哭嫁歌、挂红歌、贺新房调、踩门调、上梁调、招亲调、丧葬调等。歌谣曲调变化不多,旋律较简单,歌词常因时因事因物因人而变化,句式以七言句居多,还有三言句、四言句和五言句,有时也混合使用,句数多少不一。押韵是以押脚韵为主,转韵、变韵较快。

下笔冲水族的音乐旋律与语调密切相关,朗诵性与歌唱性紧密结合,音乐柔和抒情。还有一种说唱形式的曲艺称为"都敖",主要用于老人去世"接气"、"人殓",句式是五言句,念唱结合。主要乐器有月琴、唢呐、皮鼓、锣、钹等。民间舞蹈有狮子灯和金钱棒舞。狮子灯既是舞蹈,又似傩戏,是一种混合性的表演,每年春节或祭龙节时,村民走村串寨耍狮子灯,在舞狮过程中还加入《西游记》故事表演,深受群众喜爱;金钱棒舞自娱性强,随时可跳,人数不限。

#### Xiabichong Village Shui Traditional Culture Protection Zone



Xiabichong village is located in Gugan Township, Fuyuan County, Qujing City. There are 91 families, 412 villagers. On average each villager occupies cultivated land of 0.6 mu. In 2003 per capita income was 1325 yuan. The village is in a low and hot river valley. Bichong River flows across in front of the village, so water resource is abundant here. Established in Ming Dynasty, the village has a long history. According to textual research, Bichong Village is the "Bitong Village" recorded in Travel Notes of Xu Xiake.

In the village, household buildings are of traditional style with wooden structure and stone wall. Shui people believe in primitive religion. They sacrifice to earth deity, water deity, rock deity and kitchen deity. The customs of wedding and funeral have been preserved well. The village is a representative of Shui communities in northeast of Yunnan Province.

Shui people used to have ancient character, which is called "lesui" in Shui language. In Chinese it is translated as Shui character or Shui writing. It was used in divination book to foretell fortune or misfortune. Now it is barely to be seen, only some Shui characters with simple strokes can be found in divination and cursing paper. Costumes of Shui women are beautiful, graceful and neat. It was called "short upper clothes and long skirt" in the history. After 1912, trousers have replaced the skirt. The village is rich in folk literature in which ballads, proverbs and legends have been mainly passed on orally. With various topics, Shui people's songs are rich in contents and songs of sacrifice, working songs, life songs, custom songs and love songs can be classified accordingly.

The music canto of Shui people living in Xiabichong Village has close relationship with intonation. By closely combined chanting and singing, the music is gentle and lyric. With five words in a sentence, another type of quyi is called "duao", principally being used when an old man is dying and to be put into coffin. Musical instruments include yueqin, suona horn, leather drum, gong, cymbal etc. Folk dances include lion lantern dance and jingianbang dance.

## 白沙乡玉湖村 纳西族传统文化保护区

丽江市玉龙纳西族自治县白沙乡玉湖 行政村距乡政府所在地8公里,距市区18公 里,位于玉龙雪山脚下的缓坡地带,包括 上村、下村和文华村3个自然村,351户, 1350人,均为纳西族。村野、田畴与玉龙 雪山紧紧相连,相互辉映,景色优美。植 被保护较好,古树四处可见,植被覆盖率 达95%以上。

当地保留有纳西族的许多神话传说,传统文化底蕴丰厚,许多典型的生产、生活习俗得到较完整保留。这里是纳西族木氏土司早期的居住地之一,木土司在此建有府邸,还有养鹿场、人工湖、洛克故居、仙迹崖黑白古战场、巨坚寺遗址等名胜古迹。

玉湖村民居建筑群独具特色。建材使用 冷杉、铁杉、松树为主要材料,顶为方形 挂瓦和条形挂瓦,墙体的基石用较大的冰川 石砌成。房屋结构大致有两种形式,一为蛮 楼,二为七厦楼。前后屋顶沿板相接处都挂 有一块鱼状木板,一为房屋装饰,二为象征 年年有余。建房习俗保存较好,有择向、选 材、建新房、竖立木骨架等仪式。

妇女服饰主要由围腰、七星披肩、领褂、长衫、裤子或裙子组成。"羊皮披"是民族服饰的主要标记。男子多穿黑色圆领对襟上衣,下穿宽脚裤。老人用黑布包头,青年用白或花布包头。男子腰间系有用羊皮缝制的羊皮兜肚,外面饰有花纹图案,用来放零散之物。现在纳西族男子的服装跟汉族差不多。

东巴教是玉湖村纳西族的传统宗教,以父子传承或师徒相传。东巴不脱离劳动,在生产劳动之余主持各种宗教仪式。东巴教没有教堂寺庙,仪式的地点是主祭家的院子和户外的平地、河边。仪式主要有祭天、祭"暑"、祭风、祭祖、祈寿、开丧超度、禳灾放替身、退口舌是非、除秽等。

玉湖村现存民间文学蕴藏量丰富。关于 玉湖村的神话传说有《龙女树》、《黑白之 战》、《通天路》、《仙迹崖》、《棺材的 来源》等。民歌内容广泛、形式多样、旋律 古朴、节奏多变。有民间小调,如《蜂花相 会》、《鱼水相会》和儿歌《放风歌》、《月亮歌》、《牧童歌》等,可以对唱,也可以独唱。音乐最具特色的为《白沙细乐》,纳西语叫"崩石细里",是白沙纳西族世代相传的一部大型古典乐曲。全曲共12章,现存器乐7章,另有伴舞清唱多章,全曲曲调古朴,风格统一,结构奇巧,哀婉动人,对生离死别的情感具有很强的表现力。以器乐演奏为主,同时也有歌伴舞,属纳西族古老的风俗性音乐。演奏白沙细乐的乐器有琵琶、箫、笛子、三弦、二胡、古筝、口弦等。

舞蹈主要有"谷期蹉"、"哦热热"、"阿哩哩"、"喂默达"等。传统体育主要用于强身健体及节庆的比赛和表演,主要有打跳、荡秋千、足球和引进的地掷球、门球、篮球和老年健身舞等。玉湖村9个村民小组都有自己的民族打跳队和老年组织,也有以整个行政村为单位的玉湖细



乐队、玉湖老年文化传承队,每逢节日都组织演 出丰富多彩的文艺节目。

传统节日除春节、中秋节、火把节外,还有纳西族自己的节日,包括农历正月二十"当美空普"、二月初八"三朵节"等。"丹美空普"是纳西族祭祀祖先的特别节日,远近的纳西人都来到白沙祖院丹美祭祀自己的祖先,祈求来年平安幸福。现在"丹美空普"除了祭祀、朝拜祖先的内容外,也是一个交流农具的活动。"三朵节"为庆祝民族英雄"三朵"而得名,至今已有500多年历史,现在是丽江标志性的纳西族传统节日。



Yuhu Administrative Village is located in the area of gentle slope at the foot of Yulong Snow Mountain. The village is 8 kilometers far away from the township government, 18 kilometers from downtown Lijiang. There are 351 families, 1350 villagers. All villagers are Naxi people. There is a beautiful environment in which villages and fields are adjacent to Yulong Snow Mountain and add radiance to each other. Vegetation cover has been preserved well here. Old trees can be found here and there. The vegetation coverage is over 95%.

With profound accumulation of traditional culture, the village has preserved many Naxi fairy tales. Many typical customs of production and living have been relatively preserved completely. This is also one of the early dwellings of *tusi* (headman) Mu of Naxi ethnic group. Headman Mu established mansion here. There are also other places of historical interest, such as deer farm, artificial lake, former residence of Locke, Xianjiya ancient battlefield, relic of Jujian Temple etc.

Household buildings of Yuhu Village are of features. The principal building materials are fir, hemlock and pine tree. The roofs are made of square hanging tiles and hanging tiles in the shape of bar. The foundation stone is usually made of big glacial rock. There are generally two types of building structures: one is *manlou*, the other is *qishalou*.

Women's costumes principally consist of apron, seven star wraps, short gown, long gown, trousers or shirt. "Sheepskin wraps" is the symbol of Naxi costumes. Men usually wear round collar upper clothes with buttons down the front, they wear trousers with wide bottoms reach to kneel. Now, Naxi men wear clothes similar to Han people.

# Yuhu Village Naxi Traditional Culture Protection Zone





## 永宁乡温泉村瓦拉别 纳西族(摩梭人) 传统文化保护区



丽江市宁蒗彝族自治县永宁乡温泉行政村位于永宁乡北部,瓦拉别是温泉行政村村民委员会所在地,是一个纳西族摩梭人聚居的村落,海拔2680米,56户,422人。人均土地面积6.12亩,人均收入616元(2003年),地处半山区、山区,森林覆盖率为36.74%。由于地处滇、川、藏的交通要冲,昔日人员、货物的交流频繁,当地所产摩梭麻织布、苏里玛酒、餐饮木器等具有民族特色和一定知名度。

有初具文字性质的符号。瓦拉别的达巴(祭司)阿窝·益史拖丁保留了一本摩梭人占卜的经书,共12篇,每篇记录一个月的吉凶日,共用32个符号,每个符号有固定的形、音、意,已初具文字的特征,是一种古老的、正在形成中的文字,只限于达巴占卜之用。其符号数量少,不能组成句子记录语言和交流思想,只是达巴原始宗教的记事符号,处于象形文字初创阶段。摩梭人信仰喇嘛教,当喇嘛者多懂藏文。

纺织是摩梭妇女必会的手工艺之一,她们织麻布、土布缝制衣裤。酿酒也是摩梭妇女的主要手艺之一,酿制的酒分为咣当酒(白酒)和苏里玛酒两种。制革也是瓦拉别村的另一项手工业,代表人物是66岁的阿其尼玛。

瓦拉别现存民居大体可分为传统母系院落、夯土结构院落和砖木结构非传统民居。传统母系院落占94.64%,是整个永宁坝摩梭村寨中保持传统民居建筑最好的村子。建房习俗也保持着传统面貌,包括择地基、择向、择日伐木、树男柱和女柱、砌火塘、进火等仪式过程。

摩梭老年妇女服装端庄简洁,青年妇女艳丽多彩。上穿金边大襟衣,纽扣喜用银质和铜质扣,也有用彩珠和布料打结扣的,金边衣内穿领和袖口为黄、绿或粉红色的绸缎内衣,下穿百褶裙,裙长至踝,腰系红花色带。有的中老年妇女还喜欢在金边大襟衣外加一块羊皮披肩,男子穿金边大襟衣,系腰带,佩腰刀,下穿宽脚裤。中老年人以黑、红、绿色为主色调,青年人则喜欢

鲜艳、亮丽的颜色。男孩和女孩在13岁举行成丁礼前都穿蓝色或藏青色长衫,成丁礼仪式穿金边大襟衣,女孩穿裙子,男孩穿裤子,表示已经成人,可以进行社交活动。

瓦拉别村摩梭特色工艺主要有织腰带和床单。该村基本上每户都有织布机,中老年妇女都会织。腰带一般男女皆用,也是姑娘结交"阿注"期间送给男子的珍贵礼物。有麻织、羊毛线或"开丝米"线织,图案丰富精美、色彩艳丽。床单有两种,用"开丝米"织的叫床单,用纯羊毛线织的叫羊毛毯,有白底掺花和条纹图案。

信奉本民族原始宗教达巴教和藏传佛教。有祭祀格姆女神习俗,祈求生育。此外还有祭天、祭山神、祭火神、祭水神、祭土地、祭五谷杂粮、祭牧神、祭祖等民俗活动。儿童取名传统习俗保存至今,先后由祖母或达巴、则童校之一,是一个人为孩子取名。成时,是摩梭人的一项重要人生礼仪,一般在男女年满13娶好举行。摩梭人的婚俗有走婚制、共居和以父系家庭和母系父系并存的双系家庭3种形式长期存在。

民间文学较丰富,包括故事、传说、歌谣、谚语等。音乐可分为民歌和祭祀歌两大类。民歌奔放明朗、粗犷热烈。《啊哈巴拉》是最有代表性的民歌,可独唱和对唱。乐器主要有笛子和葫芦笙。达巴和喇嘛的祭祀仪式中使用鼓、钹、拨浪鼓、手摇铜铃、手摇鼓、唢呐和海螺等。舞蹈主要有"甲蹉舞"和"含摆舞"两类,"甲蹉"是摩梭舞蹈的总名称,含摆舞是摩梭人古老的丧葬舞蹈,由达巴来跳。

传统民间体育主要用来比赛和表演,有荡秋千、赛马、摔跤、石子打靶、跳狮子等项目。游乐活动有老鹰抓鸡、狐狸抱蛋、斗鸡、躲猫、抓石头、丢手巾等。

节日除春节、端午等与汉族一样外,民族 传统节日有转山节、祭祖节、祭牧神节、六月 "出萝萝节"和八月"以补节"。

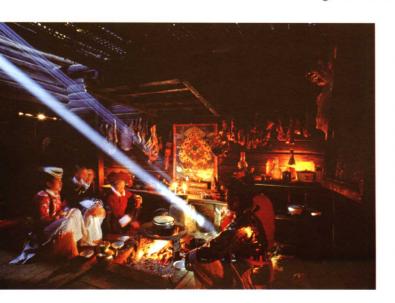
#### Wenquan Village Walabie Naxi(Mosuo People) Traditional Culture Protection Zone



Wenquan Administrative Village is located in the North of Yongning Township, Ninglang Yi Autonomous County, Lijiang City. Walabie is where the Village Administrative Committee is located. With an altitude of 2680 meters, the village is a place where Mosuo people of Naxi ethnic group live in compact communities. There are 56 families, 422 villagers. On average each villager occupies cultivated land of 6.12 *mu*. Products of local craft have certain notability, such as Mosuo sackcloth, wool, *sulima* wine, wooden tableware, dinnerware etc.

There are signs with initial characteristics of character. But they are only used for divination. The number of these signs is so few that they cannot be used to record language or communicate. They are in the early stage of hieroglyph.

All Mosuo women command the craft of weaving. Household building in Walabie can be classified into traditional matriarchy courtyard, *hangtu* structure and non-traditional post and panel structure. Matriarchy courts occupy 94.64%. The village has the best-preserved traditional houses in Yongning Basin.



Old Mosuo women usually wear simple and neat costumes, while young women usually wear colorful costumes. Special crafts of Walabie Village are waist belt and sheet. Villagers believe in ethnic primitive religion, Daba religion, as well as Tibetan Buddhism. The village is rich in folk literature, including stories, legends, ballads proverbs etc. Music can be classified into folk songs and songs of sacrifice. Principal musical instruments here are flute and hulusheng. There are two main types of dances, "jiacuo dance" and "hanbai dance". Traditional folk sports are principally for match and performance, such as swinging, horse racing, wrestling etc. Besides the Spring Festival and Dragon Boat Festival, which are similar to Han people, there are traditional festivals Zhuanshan Festival, Sacrifice to Ancestors, Sacrifice to Livestock Deity, "Chuluoluo" Festival in June and "Yibu" Festival in August.

保統民 中文族 区化传

## 糯黑彝族 传统文化保护区

糯黑村位于昆明石林风景名胜区东部约25公里处,"九(乡)石(林)阿(庐古洞)"旅游专线公路穿村而过,属昆明市石林彝族自治县圭山镇的彝族撒尼村寨,分大、小糯黑两个自然村,全村现有363户,1392人。人均耕地面积2.7亩,人均收入1400元(2004年)。全村依山傍水,景色宜人,平均海拔1985米,总面积约100平方公里,森林覆盖率约86%,呈典型的喀斯特地貌。

糯黑村原名"藤子哨","糯黑"为彝语,"糯"意为"猿猴","黑"是水塘,全名意为猿猴水塘。该村彝族撒尼人历史文化悠久,积淀深厚,特色突出,民居建筑98%以上为典型的传统石板房,有的石板房已经有上百年的历史,独具石林民族民居建筑特色。村内现保存着清末建筑的环村石墙和木栅,村周围山头筑有石城墙和城堡,以"明代的藤子哨,清代的石古城"闻名。目前,石林县已把糯黑纳入"阿诗玛文化旅游经济带",将作全面规划设计,开发成民俗文化旅游村。

电影《阿诗玛》展示了撒尼姑娘绚丽多彩的服饰。花包头是辨别女子身份的代表饰品,以红、绿、蓝、紫、黄、青、白7种颜色丝绸条搭配,边沿镶有银泡泡,长发辫裹于包头中,包头两侧缀一对彩蝶,后垂两束串珠,末端系银链铃铛须坠。上装多以纯白布制作,袖子和左襟镶花边,背披小羊羔皮,系花围腰,挎绣花包,下装着长裤。婚后妇女服饰大为简化,包头改用桃红或大红布与青布缝制,无其他装饰。穿绣花鞋,鞋底用粗布包棕块缝纳,鞋尖从鞋底卷曲翘起,鞋帮较矮,刺绣精美绚丽的花草图案。男子戴青布包头,上装为青色、灰色对襟布扣衣和麻布或黑色羊皮褂,下穿宽口长裤。

撒尼人的刺绣工艺集中表现在服装、腰带、飘带、伞套、鞋面、桌布与各种挎包上,常使用挑花、贴花、穿花、锁花、盘花、滚花、补花、刺花等手法。撒尼刺绣工艺早在明清时期就已流行,其后以挑花为主的技法逐渐普及并成为制作的主要方式。

撒尼人的信仰包括祖先崇拜、自然崇拜等,每年都有很多祭祀活动, 主要由毕摩和"筮玛"(主管祭祀的人)主持。毕摩一般为男性,"筮玛" 多为女性。"筮玛"的职业是沟通人与神、人与鬼之间的关系。

糯黑撒尼文除一部分是独体字外,多数是由独体字组合或由一个主体结构加上符号组成的合体字,分为象形、会意、假借3类,常用的撒尼文收录有1200字。目前能读、写、应用这种文字的人只有极少数的毕摩和彝族文化研究者。撒尼人民间文学内容丰富,形式多样,代表作有叙事长诗《圭山彩虹》、《逃到甜蜜的地方》、《放羊人诗郎苦》、《竹叶长青》、《尼米诗》以及享誉中外的《阿诗玛》等。另外还有哭吼调、该迷(情歌)、祭词等唱叙结合的体裁。

撒尼人民间音乐丰富多彩,表现力很强。有叙事调、喜调、悲调、骂调、情歌、牧羊调、犁田调、绣花调、织麻调、月琴调、口弦调、三弦调、婚礼调、毕摩调、哄睡调等。新中国成立后,音乐工作者和民间歌手创作了大量具有撒尼风格的音乐作品,如《撒尼人民心向红太阳》、《歌唱新圭山》、《远方的客人请您留下来》等。主要乐器有口弦、竹笛、大三弦等。舞蹈主要有大鼓舞、霸王鞭舞、钗舞、狮舞和大三弦舞。民族民间体育、健身、游乐活动包括摔跤斗牛、磨秋、丢花包、撵山、打弹弓、老虎抱蛋、斗牛、女孩玩苦楝等。

传统节日主要有春节、清明节、中秋节、端午节、火把节、密枝节和祭山神。糯黑两个村共有20多个社团,两个村都有大、小三弦队、鼓号队、狮舞队、霸王鞭舞队、叉舞队等,主要在节日庆典、婚丧嫁娶时演出。

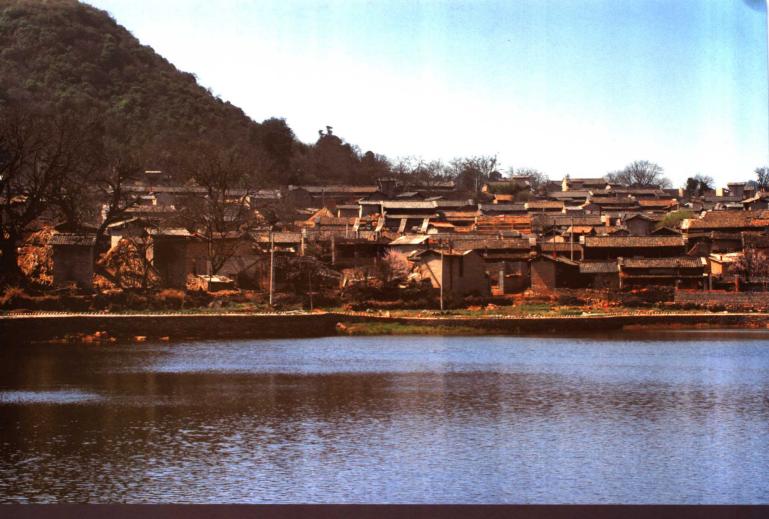








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#### Nuohei Yi Traditional Culture Protection Zone

Nuohei Village is located in the east of Stone Forest Scenic Resort, about 25 kilometers far from it. As a village where Sani people of Yi ethnic group live, it is under the jurisdiction of Guishan Township, Shilin Yi Autonomous County, Kunming City. The village is separated into two natural villages, Danuohei and Xiaonuohei. There are 363 families, 1392 villagers. On average, each villager occupies cultivated land of 2.7 *mu*. In 2004 per capita income was 1400 *yuan*. With an average altitude of 1985 meters, the village covers an area of about 100 square kilometers. The forest acreage is about 86%. It is a typical area of mountainous Karst topography.

The former name of the village is "Tengzishao". "Nuohei" is Yi language, "nuo" means "apes and monkey", "hei" means pond, the full name means pond of apes and monkeys. The village has a long history of Sani culture. More than 98% of household buildings are typical traditional slab-stone house, of which some have a history more than 100 years.

Movie Ashima has demonstrated colorful costumes of Sani girls. A flowery wrap is the representative adornment to distinguish a woman's status. Men usually wear wraps in blue.

Sani people's craft of embroidery has been demonstrated on costumes, waist belt, ribbon, umbrella cover, tablecloth and bags. Sani people's natural belief includes worship to ancestors, worship to nature, worship to animals and plants. Each year, there are a lot of sacrifices. Besides some characters of single form, most Sani characters in Nuohei are combinations of single form characters, or one main form plus other marks. Sani characters are classified into pictographs, associative compounds and phonetic loan character. Sani folk music includes narrative tune, auspicious tune, sorrow tune, love tune, etc. Principal musical instruments include *kouxian*, bamboo flute and *sanxian*. Folk dances include big drum dance, *bawangbian* dance, hairpin dance, lion dance and *dasanxian* dance. Traditional and folk sports include wrestling, *moqiu*, bullfight etc. Traditional festivals include the Spring Festival, *Qingming* Festival, Midautumn Festival, Dragon Boat Festival, Torch Festival, *Mizhi* Festival and Sacrifice to Mountain Deity.



## 翁丁村佤族 传统文化保护区

翁丁佤族传统文化保护区位于临沧市沧源佤族自治县勐角乡翁丁大寨,建村历史已有200多年。佤族自称"佤"、"阿佤"和"布饶",汉语意为山地民族。翁丁大寨森林覆盖率达90%以上,海拔2605米。翁丁村共有238户,1094人,其中大寨98户,457人。人均耕地面积2亩,人均收入500元(2004年)。自然环境较好,水土丰美,动植物资源丰富。

至今仍然保持着传统的民族服饰。佤族尚黑,多以黑色为主色调。妇女服饰简洁大方,穿斜襟圆领长袖短上衣或圆领中袖套头衫,长裙或短裙,腰系黑色或红色布带,小腿裹黑布,戴银项圈、银手镯、银胸牌等饰品。男子穿黑色圆领布扣开衫,肥短黑色大摆裆布裤,腰系黑色或红色布带,肩挎长刀和简帕,烟锅倒插在背后衣领上。无论男女都包黑色包头,年轻姑娘喜欢披长发,青年男子多留长发。如今,翁丁老人基本还穿传统服饰,仅在细节上稍有变化,大部分人还自织布料,年青人服饰变化稍大。有染齿和文身习俗。

翁丁佤族主要居住干栏式结构的茅草竹木房,保留着有特色的传统建房习俗,如建房要看户主年龄是否合适盖房,根据户主排行选择建房时间,下石脚和进新房要选日子,讲究开门的方向,选材严格,进新房要举行仪式等。翁丁佤族仍然保留着夺铲点播旱谷、水牛耕田的生产方式,用杵臼舂米,用腰机织布,用杂粮酿酒。保留着传统家庭手工技艺如印染、织布、纺织、竹编、藤编等。

翁丁佤族与其他区域的佤族一样,信奉万物有 灵。木鼓是他们的镇寨之宝,是可与天神对话的神 器。寨桩居于打歌场中央,和木鼓房、沙拉房、神林祭祀房、鬼林等场所一样,都是祭祀和节日庆典活动的场所。主要祭祀活动有农历六月的开门节和公历6月的"围线护寨"等。传统节日有春节、护寨节、新米节等,其中春节最隆重,一般要唱歌跳舞、杀猪宰鸡,欢庆7天。

主要民间文学有神话传说《司岗里传说》、《达赛玛传说》等。民歌形式多样,可分为情歌、儿歌、劳动歌、节庆歌、祭祀歌等。歌谣有创世歌、宗教歌(词)和世俗歌。音乐旋律与语调密切相关,舞蹈性与歌唱性紧密结合,一个乐段多次重复,并擅用滑音、装饰音、颤音,极富民族特色。主要乐器有葫芦笙、佤笛、比得利、木鼓、象脚鼓、铓、镲等。

全民性的传统舞蹈有葫芦笙舞、摇摆舞、长步舞等。葫芦笙舞有种包谷舞、蒿子舞、孤儿舞等8~10套动作,跳时顺着逆时针方向彻夜唱跳。此外,一年一度的拉木鼓、剽牛活动中,有拉木鼓舞、剽牛舞、跳木鼓房舞等以木鼓为主要伴奏乐器的舞蹈。翁丁佤族在节庆和农闲时开展传统体育比赛,项目有射弩、摔跤、高跷踢架、打陀螺、磨秋、打水枪等。游乐活动有跳土坎、过独木桥等。

翁丁佤族传统文化保护区保留有许多原始生活遗迹,也承传了很多古老的生产生活习俗。2001年翁丁村被沧源县人民政府定为沧源县打造佤文化、宣传佤文化的窗口,对当地佤族聚居区的社会文化具有积极影响。





#### Wengding Village Wa Traditional Culture Protection Zone

With a history of over 200 years, Wengding Village Wa Traditional Culture Protection Zone is located in Wengding Dazhai, Mengjiao Township, Cangyuan Wa Autonomous County, Lincang City. Villagers call themselves "wa", "awa" and "burao", in Chinese, it means mountainous tribe. With an altitude of 2605 meters and forest acreage over 90%, there are 238 families, 1094 villagers. Among them, in Dazhai, there are 98 families, 457 villagers. On average each villager occupies cultivated land of 2 mu. In 2004, per capita income was 500 yuan. The natural environment is good, with abundant resources of plants and animals.

Traditional costumes have been preserved till now. Wa people adore black, so the dominant color of their costumes is black. Most of Wa people of Wengding Village live in thatched bamboo house of *ganlan* style. Traditional customs of building house have been preserved. Similar to Wa people living in other areas, Wa people live in Wengding Village believe in all things have spirits. Wooden drum is the most precious treasure of the village, which is the sacred instrument for them to communicate with gods.

Folk literature includes fairy tales, such as Legends of Sigangli, Legends of Dasaima, etc. There are folk songs in various forms, such as love songs, children's songs, working songs, songs on sacrifice and songs on festival. Ballads include genesis, religious ballads and ballads of secular life. Traditional dances include hulusheng dance, yao bai dance and son on.

A lot of relics of primitive life have been preserved in Wengding Village Wa Traditional Culture Protection Zone. It has also inherited many ancient customs of production and life. In 2001, Wengding village was set by Cangyuan County Government as the window to show Wa culture. But Wa traditional culture in Wengding Village has been shocking by modern life. If corresponding measures are not taken, Wa traditional culture will be gradually lost.

# He Land Of Trans (27項) The Land Of Trans (27 fems)



彝族打歌之乡 (巍山彝族回族自治县) The Land of Vi Peple's Dage, Weishan Vi-Hui Autonomous County

白族吹吹腔之乡(云龙县)

The Land of Bai People's Chuichuigiang, Yunlong County

白族大本曲之乡(大理市)

The Land of Bai People's Dabengu, Dali City

金华镇梅园村白族石雕之乡(剑川县)

The Land of Bai People's Stone Carving, Meizuan Village, Jinhua Town, Jianchuan County

上江乡新建村傈僳族民歌之乡(泸水县)

The Land of Lisu People's Folk Song, Xinjian Village, Shangjiang Township, Lushui County

木老元布朗族山歌之乡(施甸县)

The Land of Bulang People's Folk Song, Mulaoyuan Township, Shidian County

佤族木鼓舞之乡(西盟佤族自治县)

The Land of Wa People's Wooden Drum Dance, Ximeng Wa Autonomous County

拉祜族摆舞之乡 ( 澜沧拉祜族自治县 )

The Land of Lahu People's Bai Dance, Lancang Lahu Autonomous County

马楠苗族芦笙舞之乡(永善县)

The Land of Miao People's Lusheng Dance, Manan Township, Yongshan County

乐作舞之乡(红河县)

The Land of Luozuo Dance, Honghe County

碗窑村紫陶工艺之乡(建水县)

The Land of Buccaro Ware Making, Wanyao Village, Jianshui County

曼暖典傣族织锦之乡(景洪市)

The Land of Dai People's Brocade, Mannuandian Village, Jinghong City

者湾书画之乡 (通海县)

The Land of Calligraphy and Painting, Zhewan Village, Tonghai County

彝族花鼓舞之乡 (峨山彝族自治县)

The Land of Yi People's Huagu Dance, Eshan Yi Autonomous County

开化壮族纸马舞之乡(文山县)

The Land of Zhuang People's Zhima Dance, Kaihua Town, Wenshan County

铜鼓舞之乡(广南县)

The Land of Bronze Drum Dance, Guangnan County

壮剧之乡(富宁县)

The Land of Zhuang Opera, Funing County

叶枝傈僳族阿尺木刮歌舞之乡 (维西僳傈族自治县)

The Land of Lisu People's Achimugua Song and Dance, Yezhi Town, Weixi Lisu Autonomous County

锅庄舞之乡(香格里拉县)

The Land of Guozhuang Dance, Shangri-la County

目瑙纵歌之乡(陇川县)

The Land of Munaozongge, Longchuan County

孔雀舞之乡 (瑞丽市)

The Land of Peacock Dance, Ruili City

葫芦丝之乡(梁河县)

The Land of Hulusi, Lianghe County

大东纳西族热美蹉之乡 (丽江市古城区)

The Land of Naxi People's Remeicuo, Dadong Township, Ancient Town District, Lijiang City

彝族老虎笙舞之乡(双柏县)

The Land of Yi People's Lachusheng Dance, Shuangbai County

彝族左脚舞之乡(牟定县)

The Land of Yi People's Zuojiao Dance, Mouding County

双河袂老鼓舞之乡(晋宁县)

The Land of Vanglaogu Dance, Shuanghe Township, Jinning County

阿着底彝族撒尼人刺绣之乡(石林彝族自治县)

The Land of Sani People's Embroidery, Azhuodi, Shilin Yi Autonomous County







## 魏山县彝族 打歌之乡

大理白族自治州巍山彝族回族自治县彝族打歌是流行于腊罗、迷撒和格尼3个彝族支系中的歌舞形式,融歌、舞、乐、美术(服饰)、民间文学(唱词)为一体,广泛分布于该县各彝族乡村。近2万个家庭、10多万彝族群众人人会打歌,400多个自然村都有打歌场,有的一个村就有几个打歌队。

巍山彝族打歌又叫"踏歌",历史悠久,有各种历史传说,与彝族生产生活密不可分。《蒙化志稿》有关于踏歌的记载,巍山巍宝山文昌宫内清乾隆年间的《松下打歌图》再现了古老的巍山彝族打歌场面。打歌要唱山歌,有喜事调、节日调、忧事调、庙会调等,分别有四句式、六句式、八句式、十句式、十二句式和少量奇数式,其中又有五言、六言、七言和长短句等形式,多用比兴手法,语言朴实生动,比喻形象贴切。

"芦笙一响脚杆就痒,笛子一吹山歌就飞",彝族打歌不分昼夜,晚上打歌还要在打歌场中心燃起篝火,人群围成一圈或数圈,圈内吹芦笙者为"歌头",数人吹笛子,一二人舞刀,有的地区还弹三弦。打歌风格各地不同,马鞍山地区打歌风格热烈

粗犷奔放,以舞为主,十六步平摆、三翻三转、勾脚等动作别有特色;五印地区打歌风格抒情优美,歌舞俱佳;东山打歌男女动作对比强烈,双刀对舞雄健威武,对唱内容是传统长诗《阿库遮》(打歌调);青华乡的南山弦子歌别具一格,均用汉语演唱彝族山歌;巍宝山和庙街乡则融合了马鞍山和五印的特点,又不失自己的独特风格。打歌的乐器主要有芦笙和笛子,有的地方还有三弦和月琴作为陪衬乐器,各地乐器制式也不尽相同。打歌时还舞春秋刀、棍棒等。彝族打歌所穿戴的服饰色彩丰富,款式别致,刺绣精美,各地服饰各有特色。

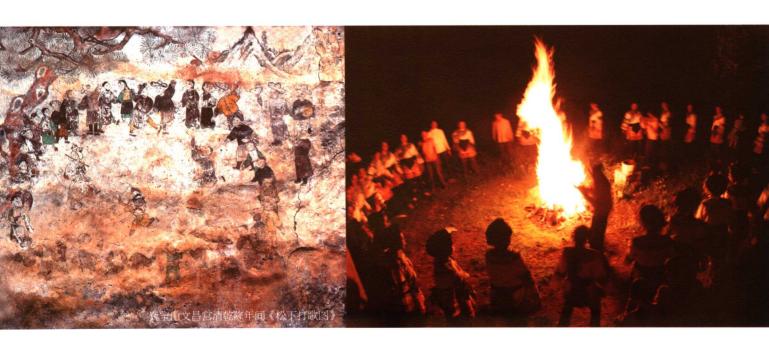
巍山彝族打歌早在20世纪50年代就参加过全国少数民族文艺汇演,其后便在国内外广泛表演,以传统打歌形式创作的文艺节目多次获奖,相关文字资料和多媒体资料品种丰富,民间打歌热潮与日俱增,全县4镇7乡有近百支打歌队伍活跃在民间,有深厚的群众基础,是云南省影响较大的一种民族歌舞形式。彝族打歌目前已经列入《巍山彝族回族自治县历史文化名城保护管理条例》,将作为当地民族文化旅游的一个支柱品牌加以保护。

## The Land of Yi People's Dage, Weishan County

Yi people's *dage* in Weishan County, Dali Prefecture is the form of song and dance owned by three branches of Yi people, Laluo, Misa and Geni. Widely distributed in Yi villages of the county, *dage* has combined song, dance, music, fine arts (costumes) and folk literature (words). There are about 20 thousand families and 10 thousand Yi people can play *dage*. There are places for *dage* in more than 400 natural villages. For some villages, there is more than one group for *dage*.

Yi people's *dage* in Weishan is also called "*tage*", which has a long history. About it, there are various legends closely related to Yi people's production and life. "Once *lusheng* is playing, feet are itching; flute is playing, folk songs are singing". When *dage* is playing, Yi people play it day and night. If it is played at night, in the center of the place a campfire is lit and people surround it in a circle or several circles. The person plays *lusheng* in the circle is called "*getou*"; several people play flute; 1~2 people perform sword dance. In some areas, *sanxian* is played.

Since 1950s, Yi people's *dage* has been attending many theatrical festivals and other activities. It has been awarded many times. Now it is one of the most influential forms of song and dance in Yunnan Province.



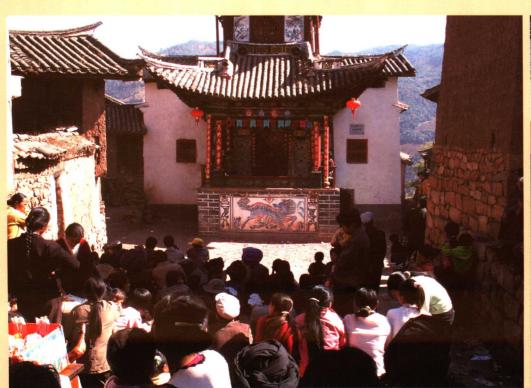


# 云龙县白族吹吹腔之乡

大理白族自治州云龙县白族吹吹腔历史古老。吹吹腔代表人物很多,迄今为 止有上百位艺术精英闻名省内外。目前全县有4个地区为吹吹腔的主要流行区域, 有专业和业余剧团9个,曾多次参加全省文艺汇演,深受欢迎。历史上当地有13座 戏台,现保存完好的仍有1座。每逢年节、迎神赛会、婚丧嫁娶、起房竖柱都要进 行吹吹腔表演,春节时最隆重,表演要进行三天三夜,极受民间喜爱。

作为一种古老的白族民间剧种,吹吹腔有古装戏和现代戏之分,行当分工非常细致,生旦净丑齐全,讲究手、眼、身、法、步,有完整的表演程式和身段谱,步法与唢呐旋律相适应,舞蹈性强。吹吹腔以唱、吹为主,吹又以唢呐为主要器乐吹奏过门,故又称"唢呐戏"。每唱四句为一段,唱词格式为"三七一五",即前三句为七字,第四句为五字。第一句为起板,二三句为中板,四句为落板,其间以唢呐间奏,击乐配之。吹吹腔以上引、咏诗、作对、表白、做功为基础,有一吹、二唱、三敲打的说法。唱腔则有九板十三腔,唱词和对白一般都用白语,特别吸引人的是杂戏"一字腔",属自编自演,语言通俗诙谐,十分贴近生活,在唱腔音乐上除传统唱腔外,还加上白族的山歌小调,显得生动有趣。

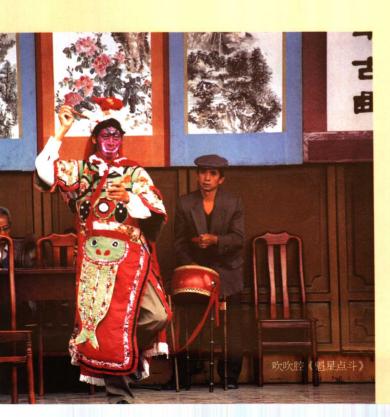
吹吹腔音乐资源丰富,主要乐器为唢呐,配器为二胡、三弦、笛子等。击乐有大镲、小镲、点子、小鼓等,鼓点分为"文场"、"武场"两种,表演起来抑扬顿挫,十分精彩。演唱方式为道白与唱腔结合,曲调质朴亲切。传统吹吹腔以历史典故为主要题材,如《崔文瑞砍柴》、《火烧磨房》、《竹林拾子》、《三出首》等;现代吹吹腔戏则反映白族人民崇尚文明、对美好生活的向往、讴歌和赞美大自然、好人好事等,剧目有《人勤花茂》、《喜兆三元》、《鸡鸣茶香》、《见面礼》、《金叶连心》、《劝夫记》等,现存300多本(折)古代戏和现代戏。







## The Land of Bai People's Chuichuigiang, Yunlong County



According to local traditional customs and historical records, *chuichuiqiang* in Yunlong County, Dali Prefecture, has a long history. There are many representatives being famous in the country. Now in the county there are four main areas popular with *chuichuiqiang*; there are nine professional and amateur troupes, which attended provincial theatrical festivals for many times.

As an ancient Bai folk drama, *chuichuiqiang* is classified into traditional drama and modern drama. Actors are classified into *sheng*, *dan*, *jing*, *chou*.

Chuichuiqiang has rich music resources. The main accompany musical instrument is suona. Orchestrates include erhu, sanxian, flute, etc. Percussion musical instruments include big cymbal, small cymbal, etc. The traditional subjects of chuichuiqiang are of historical stories. Modern chuichuiqiang has reflected Bai people's worship of civilization and desires for happy life.





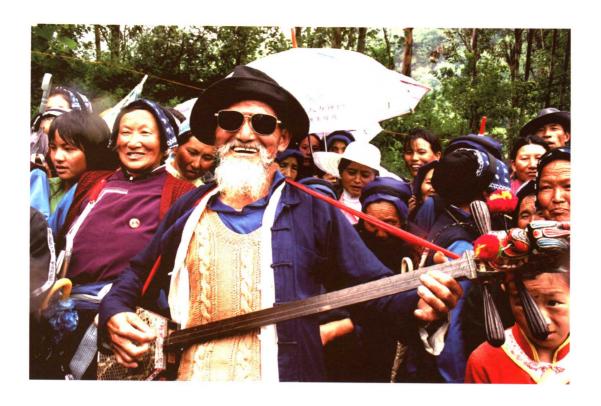
### 大理市白族大本曲之乡

大本曲是流传于大理白族地区的一种说唱曲艺种类,专门用"白语汉字"演唱整本长篇故事。曲本多取材于汉族、白族历史上的重大历史事件,叙述历史上著名人物的传说故事,反映了一定历史时期人民的真实生存状况和思想情感。大理地区逢年过节、婚丧嫁娶、农闲空暇都要弹唱大本曲,大本曲自古以来一直是白族生活中的重要文化活动形式。

大本曲在发展过程中经过历代艺人不断加工完善,逐渐形成了"三腔九板十八调"的音乐体系,"三七一五"的白族"山花体"诗歌为主的唱词规范和"四大韵"的唱词音韵。曲本由唱词和说白组成,唱词为主,说白次之。唱词基本结构为"三七七五七七七五"或"七七七五七七七五"。演唱时,一人手持三弦伴奏,另一人手执纸扇或手绢演唱,在演唱过程中,演唱者以丰富生动的脸部表情和简洁多变的手势配合表演。现在,大本曲吸收

了汉族戏曲中的一些身段,配合说唱进行表演,其 间配以简单道具来增强视觉效果,具有鲜明个性和 浓郁白族风格。

大本曲的艺术效果全是用音乐和语言来完成,语言服从于内容和风格,音乐服从于语言,伴奏服从于唱腔,以语言声调为基础,"依字行腔"是其最显著的特点。目前大理市已收集151本传统曲目和80多本现代曲目,并有多册清光绪年间的大本曲手抄本保留至今,如《白天的故事》、《磨房记》、《柳荫记》、《王氏女对金刚经》等。现已有全部用汉语翻译的唱词专著出版,并制作发行了大本曲的音像制品。作为大本曲最为兴盛和普及的中心区域,大理市以大理古城为界,形成了南腔、北腔、海东腔三大唱腔流派,并产生和培养了一大批民间艺人,其中杨汉、黑明星、李名璋分别为三腔的代表艺人。



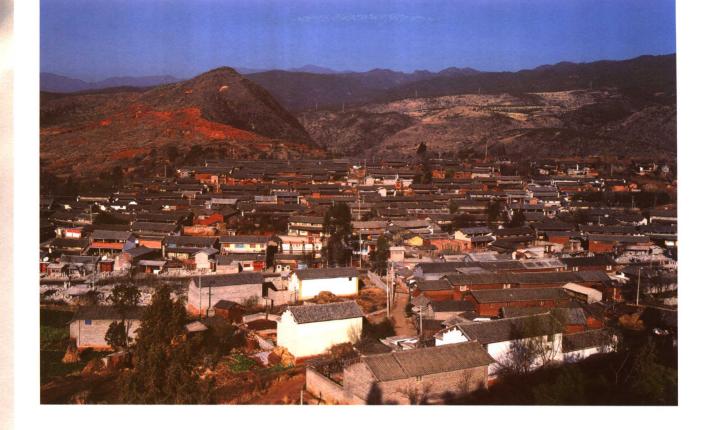
#### The Land of Bai People's Dabengu, Dali City



Dabenqu is a type of quyi been spread in areas where Bai people live in Dali. It particularly uses "Bai language and Han character" to sing long complete stories. The subjects are usually on important historical events of Bai people and Han people, as well as legends of famous people. It has reflected life and thoughts of people in certain periods. In Dali, on festival, wedding, funeral or in their leisure time, Bai people will sing dabenqu. Since long ago, dabenqu has been an important cultural activity for Bai people.

Refined by artists generations after generations, it has gradually form the music system of "three tunes, nine tempos and eighteen melodies", the standard of words which mainly takes Bai people's poem of "mountain flower style" and "four tones".

Artistic effects of dabengu are realized by music and language. The words are determined by contents and style; music is determined by words; accompany is determined by tune.



# 金华镇梅园村白族石雕之乡

大理白族自治州剑川县石雕久负盛名,自唐代就有盛誉,明清时大批剑川石匠应召入宫,参加北京故宫、圆明园的修建。新中国成立后,又参加过首都人民大会堂、民族文化宫等重要建筑的工程。全国重点文物保护单位石宝山石窟 突出反映了剑川石雕的艺术特色。

梅园村自古就是远近闻名的石雕之乡,梅园村现从事石雕业者有190多户,占全村总户数的83%,全年收入达100多万元。石雕是该村经济支柱产业,产品种类繁多,分为民用建筑基础石脚、柱脚石、阶沿石、踏步石、门墩;寺庙和风景区建筑石雕构件、装饰件、佛像、牌坊、墓龛、狮子等。工艺主要采用圆雕、浮雕、线雕、深雕、透镂雕等手法,造型生动逼真,各具风采,民谣赞其"雕得石龙腾空舞,雕得石花引蜜蜂,雕得石人开口笑,赛鬼斧神工!"

梅园石雕主要以家传、师传和自学方式进行传承,以家传为主。石雕艺人工艺水平炉火纯青,雕刻时一般都不绘制草图,也不事先制作小样。选好毛石料后,只用木炭简单勾画一下,就直接按腹稿图样雕刻,一次成功。由于胸有成竹,一锤一凿均运用自如。被称为"世界双绝"的剑川千狮山工程主体即由该村工匠段德坤率领村中石雕艺人设计制作,是集中展示梅园石雕技艺的最佳典范。

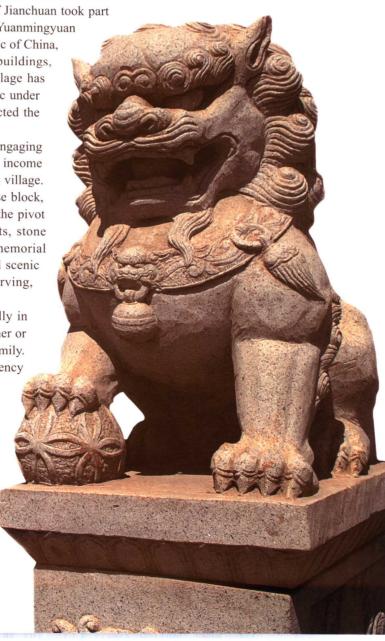


## The Land of Bai People's Stone Carving, Meiyuan Village, Jinhua Town

Stone carving of Jianchuan County, Dali Prefecture has long been famous. Since Tang Dynasty, it has been famous in Yunnan Province and Southeast Asia. In Ming and Qing Dynasties, a large group of stonemasons of Jianchuan took part in the establishing and restoring of the Imperial Palace and Yuanmingvuan Park in Beijing. After the foundation of the People's Republic of China, they participated in the establishing of some symbolic buildings, such as Great Hall of People. In the history, Meiyuan Village has been famous as a land of stone carving. As a historical relic under national protection, Shibaoshan Mountain Grotto has reflected the artistic features of Jianchuan stone carving.

In Meiyuan Village, there are more than 190 families engaging in stone carving, occupy 83% of all families. With annual income of 1 million yuan, stone carving is the pillar industry of the village. There are various products, including foundation stone, base block, stone along steps, stone foot step, and stone that supports the pivot of a door for civil building; stone structural components, stone decoration components, stone statue of Buddha, stone memorial archway, stone tomb niche, and stone lion for temple and scenic resort. The craft includes stereoscopic carving, relief carving, piercing carving etc.

The craft of stone carving has been inherited principally in three ways, passing on within family, passing on from teacher or self-learning; among them, most are of passing on within family. The stonemasons have high degree of professional proficiency that they usually do not need a sketch before they begin to work.

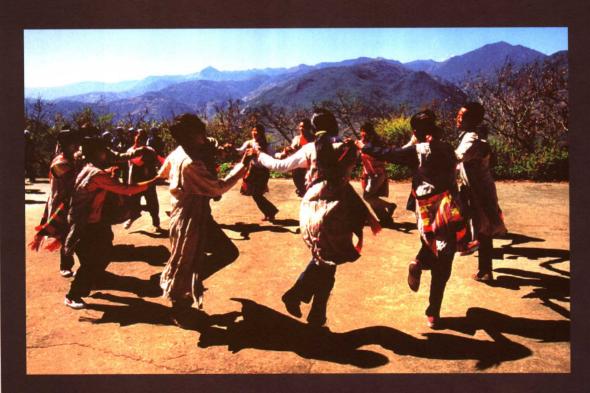


## 上江乡新建村 傈僳族民歌之乡

怒江傈僳族自治州泸水县上江乡新建村有6类传统傈僳族民间音乐:一是木刮,即古歌,是在大规模群众集会或重大活动演唱的叙事性抒情调子,流传较广,一般由1~2名男子领唱,众男子合唱,内容主要为家谱和史诗。二是摆时,即叙事歌,多声部民歌,内容为爱情与叙事,歌曲结构为单声领唱与多声合唱两部分,用真声结合喉头颤音唱法,曲调特点为每句均以"呀拉依"结尾,热烈奔放,极富感召力。三是哟叶,即情歌,意为"哼出来的歌",一种为男女青年相聚和恋爱时对唱,另一种是重要场合老年人的对唱,内容主要是悲欢离合的生活故事。四是尼茨木刮,即祭歌,祭祀祖先时唱。五是葬歌,为追悼死者而唱,委婉悲切,可连续唱几天几夜,由于曲调篇幅太长,现在能唱的民间祭师已很少。六是颂歌,是新中国成立后民间歌手自行创作的新民歌。

民间乐器主要有"其奔",又称傈僳琵琶,为弹拨乐器,分三弦和四弦,弹奏者不分男女,独奏、弹唱、弹跳均可;"笛哩图",即竹管单簧吹奏乐器,音量大,音色圆润明亮,讲究气息运用和各种特殊演奏技巧,吹奏者一般为女子。

新建村文体大会至2005年已连续举办6届,傈僳族村民积极参与。在该村多位民间艺人带动下,许多传统表演技艺得以展示和传承。在当地政府组织下,新建村成立了民族民间艺术团,年轻人虚心向老艺人们学习,使传统歌舞得到传承,曾为国内外游客展演多场歌舞,影响力和知名度都有一定提高。







#### The Land of Lisu People's Folk Song, Xinjian Village, Shangjiang Township

There are six types of traditional Lisu folk music in Xinjian Village, Shangjiang Township, Lushui County, Nujiang Prefecture. The first type is *mugua*, ancient songs. The second type is *baishi*, narrative songs with multipart. The contents are usually of narration and love story. The third type is *yoye*, love songs. It means "humming songs". The fourth type is *nicimugua*, song of sacrifice. The fifth is elegy and the sixth ode.

The principal musical instrument is "qiben", which is also called Lisu pipa. As a kind of plucking musical instrument, it is classified into three strings and four strings.

With the help of old artists of the village, many skills have been demonstrated and inherited. Organized by the local government, ethnic and folk art troupe of Xinjian Village has been set up and performed several times at home and abroad. Its influence and notability have been increased.

## 木老元 布朗族山歌之乡

保山市施甸县木老元乡是布朗族聚居地之一,布朗族山歌曲目繁 多,内容丰富,歌词具有较高的艺术性和文学性,民族风格和地域特色 浓郁。

布朗族山歌唱腔圆润委婉,明亮清晰,有特殊的颤音和滑音,尤其在女声中最为明显。一般有独唱、对唱、群唱三种形式。普遍流行的山歌有10个类别:古本山歌、盘花名、姊妹山歌、跑马山歌(又称花花山歌)、盘菜名、盘药名,盘山名、甲子山歌、盘天河、造大船。其中,古本、盘花名、盘天河、造大船和甲子山歌5个类别的内容和歌的数量固定不变,盘药名、盘菜名、盘山名和姊妹山歌内容基本固定但数量上略有增减。跑马山歌则完全不同,其内容除包括前8类外,全部由歌手即兴创作,数量非常多。

平时唱的山歌曲调有几十种,最有特点的山歌之一是哭嫁歌,有隔娘调、隔女调、哭哥嫂、哭姐妹、骂媒人、哭出门等曲调,唱词凄婉动人,极富感染力,与别的山歌唱词和风格截然不同。

布朗族歌手较多,即兴歌词的编创能力惊人,有的歌手能唱几天几夜而歌不竭、词不穷、音不沙、喉不哑。施甸县每个布朗族村寨都有自己的山歌队,民间歌手比比皆是,多次在省、市、县的各种比赛中获奖,其中有云南省命名的民族民间音乐艺人。传承情况好,有一批骨干和6~14岁的小艺人。木老元乡重视布朗族山歌资源,自2003年起举办了两届山歌会,活跃了村民的文化生活,影响较好。









## The Land of Bulang People's Folk Song, Mulaoyuan Township

Shidian County of Baoshan City is a place where Bulang people live in compact communities in Yunnan Province. There are various Bulang folk songs. With ethnic style, local characteristics and rich in contents, these songs have high artistic and literature attainment.

The tune of Bulang folk songs is sweet and rhythmic, bright and clear. It contains particular thrill and portamento, particularly in female part. It usually has three forms, solo, singing in antiphonal style and singing alternatively. Ten types of them are popular, *guben* folk song, *panhuaming*, etc. There are decades of folk song tunes in usual life, the most special of them is crying over wedding, the words are heartattending and appeal, quite different from other folk songs.

There are so many singers in Bulang people with high capability of creation on oral literature. Some singers can sing continuously days and nights without hoarse throat. In Shidian County, each village has its own folk song team. These singers and teams attended many matches and have been awarded many times.

### 西盟县佤族木鼓舞之乡

木鼓舞, 佤语称"各老代刻落", 是广泛流传于思茅市西盟佤族自治县佤族村寨的民间舞蹈, 它与佤族拉木鼓的民俗活动密切相关。历史上, 佤族把木鼓视为通天神器和山寨的保护神, 也是佤族部落出征决战、召集成员、举行祭祀活动必不可少的器物。

在长期历史进程中,佤族形成了与木鼓有关的舞蹈,并根据形式与场地不同,分为拉木鼓舞、跳木鼓舞、祭木鼓舞等。鼓点有多套,敲法也有多种。击鼓者均为男性,每只木鼓由2~4人合敲,男女老少围着木鼓载歌载舞,半蹲半俯、送胯转身,时而抬起右腿成"三道弯"伸缩三次,时而抬起左腿,挥舞木槌自转一周。舞蹈动作粗犷有力,热情奔放,质朴而富有韧性,形象生动地表现出佤族热情豪放、粗犷剽悍的民族特征。

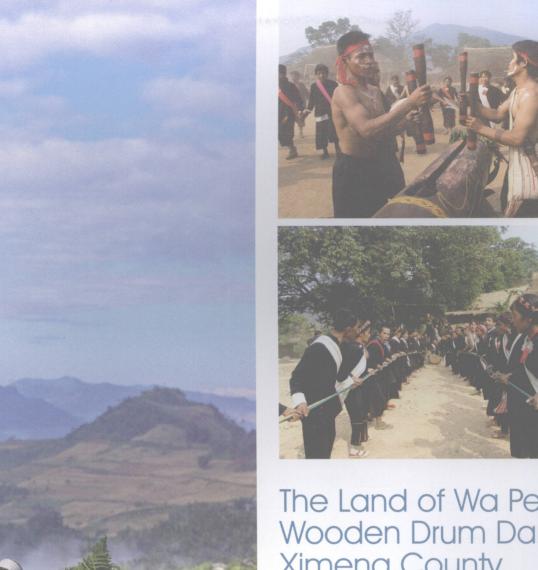
在云南少数民族舞乐中,用木鼓作为打击乐器为佤族所独有。木鼓舞目前已成为西盟佤族传统舞

蹈,无论男女老少,凡有重大节日活动,都会合着 鼓点跳起木鼓舞。全县8个乡镇随时可抽调上百人组 成演出队伍表演木鼓舞。西盟县木鼓舞曾多次参加 国家、省、市、县组织的比赛、表演和大型活动, 获得各种奖项。县民族歌舞团编排的《木鼓舞》曾 到美国、法国、日本、西班牙、新加坡、台湾等地 演出。

木鼓舞真实、形象、生动地反映了佤族的原始信仰,再现了佤族的历史风俗文化,同时也折射出佤族的心理、性格和审美意识,并贯穿于民族演变、发展的全过程,丰富了群众的文化生活,是民族团结、各民族和睦相处的艺术纽带。木鼓舞在佤族中父教子、母传女,代代相传下来。目前,西盟县政府已制定了切实可行的保护规划,培养、培训一批骨干队伍,调动民间艺人的积极性,保持木鼓舞的民族特色和活力。







#### The Land of Wa People's Wooden Drum Dance, Ximeng County

Wooden drum dance, called "gelaodaikeluo" in Wa language, is a kind of folk dance widely spread in Wa villages in Ximeng County, Simao City. It is closely related to religious rites of Wa people. In past, wooden drum had been regarded by Wa people as sacred instrument to communicate with heaven, and the warrior deity of village; it was also an irreplaceable instrument when Wa people went on expedition, called on villagers and offering sacrifice.

In the long historical process, Wa people have created dances related to wooden drum. According to different occasions, they can be classified into lamugu dance, tiaomugu dance and jimugu dance. There are several sets of drumbeats and several ways of beating.

In ethnic folk dances of Yunnan Province, only Wa people use wooden drum as a percussion instrument. Wooden drum dance of Ximeng County has been awarded many times at different levels. Wooden Drum Dance was performed by the County Ethnic Song and Dance Ensemble in America, France, Japan, Taiwan and other places. Wooden drum dance has reflected Wa people's primitive religion, history, custom, culture, psychology, personality and aesthetic consciousness. It has not only enriched local people's life, but also an artistic tie for ethnic union and peaceful coexisting.



### 澜沧县拉祜族摆舞之乡

摆舞是思茅市澜沧拉祜族自治县拉祜族世代相 传的集体舞蹈,极有特色,不受时间、地点、人数 的限制,只要高兴,便相聚而舞,节日喜庆、婚丧 嫁娶尤其盛行,深受群众喜爱。

摆舞以女性为主,以象脚鼓、铓、镲等为主要伴奏乐器,领舞者边敲奏乐器边起舞,众人或手拉手围圈而舞,或列队而跳。表演形式大体有两种:一种是步法型,强调脚的动作和踏、踢、跺、摆、划、小跳等步法,身段动作既热烈又灵活;另一种为摆手舞,以手臂和肩的上下摆动为主,模仿各种生产生活动作,小垫步配合双手摆动,形成摆肩和整个身段向上延伸起伏的动律,让人沉醉在幸福和欢乐之中。摆舞共有86种套路,主要靠父辈言传身教,年青人耳濡目染,代代相传。

澜沧拉祜族摆舞曾多次参加省、市、县组织的大型文艺演出,受到好评。摆舞除在乡村流行外,在城镇也成为人们喜爱的娱乐休闲、锻炼健身和交流情感的方式之一,常见广场上围圈起跳的情景。但在摆舞的演进过程中,许多传统的舞蹈动作已有变异。目前,当地政府提出了一些保护措施,组织力量培养一批摆舞文艺骨干,记录整理舞蹈动作及音乐,对促进摆舞的传承起到积极作用。

#### The Land of Lahu People's Bai Dance, Lancang County

*Bai* dance has been passed on generation after generation among Lahu people in Lancang County of Simao City. It is not limited by time, place and the number of participants. Once people are happy, they gather and dance. It is deeply loved by local people, and especially popular on festival, wedding and funeral.

The focus of *bai* dance is women. Principal accompany musical instruments are *xiangjiaogu* drum, *mang* and small cymbal. The leading dancer beats instrument, other people dance in a circle with hand in hand, or line up to dance. There are generally two types of it, one type is footwalk style, the other is waving style.

Bai dance was performed many times in artistic activities of different levels. It was appraised by people. In the process of evolution, traditional bai dance has been transformed by absorbing some elements of Dai people's "gaguang". At present, local government has taken some positive measures to train key members and done record of keeping the dance.





| 佐成成立 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 1





## 马楠苗族 芦笙舞之乡

昭通市永善县马楠乡自然环境优美,共有苗族423户,1533人。每逢节日和喜庆活动时,他们都要聚在一起吹起芦笙,跳芦笙舞。

苗族芦笙舞历史悠久,起源于祭祀活动。现在保存的芦笙舞可分为6 类:再现古代战争和迁徙的芦笙舞、模仿动物的芦笙舞、反映古代狩猎活动的芦笙舞、祭祀怀念祖先的芦笙舞、节庆喜事时节欢乐的即兴舞、特技表演芦笙舞。

苗族芦笙舞产生于农耕劳动和生产生活,芦笙舞的内容可分为:表现祖先刀耕火种场景和狩猎生活的生产劳动舞,生活情景舞,模拟动物舞,表现丰收和获取猎物后狂欢喜悦心情的情绪舞,以及祭祀礼仪舞等。跳芦笙舞时,男子吹奏芦笙,女子伴舞,时而蹬跳,时而叠罗汉、栽桩,时而翻滚,舞姿优美,节奏明快。跳技巧性芦笙舞时,舞者自奏自舞,手脚并用,无论跳难度多大的动作,曲子吹奏从不间断,芦笙随着身体的转动而动,脚上动作较多,技巧性很高。芦笙舞节奏轻快,动作古朴,粗犷豪放,刚健有力,全乡男女老少均会跳,普及面广。

苗族芦笙舞风格独特,具有广泛的群众性、艺术性和观赏性。马楠乡常年都保持有100~300人的芦笙舞队,曾在新疆举办的第二届全国少数民族运动会上获优秀奖,在昆明举办的第三届中国艺术节开幕式演出中获综合一等奖。芦笙舞多为父传子、母传女,代代相传,也有一部分为师徒相传,如高难度的技巧表演等都得拜师。马楠乡政府把苗族芦笙舞纳入议事日程,常抓不懈,成立了专门的工作班子,并派出专业人员不定期培训骨干,每年拨出5000元专项经费支持普及芦笙舞。

#### The Land of Miao People's Lusheng Dance, Manan Township

Natural environment is beautiful in Manan Township, Yongshan County, Zhaotong City. There are 423 Miao families, 1533 villagers. When it is under the occasions of festival, wedding or funeral, people will gather and play *lusheng* and have *lusheng* dance.

Originated from sacrifice, *lusheng* dance has a long history. The existing *lusheng* dance can be classified into six types: dance to reflect ancient wars and migrations; dance to imitate animals; dance to reflect ancient hunting; dance in memorial of ancestors; dance of improvisation when people are intoxicated in the happiness of festival or wedding; and dance for stunt performance.

Miao people's *lusheng* dance is of unique style. It is popular among local people, and contains artistic attainment and value of appreciation. Local dancers participated in many activities and won many awards. The dance has been usually passed on from father to son, mother to daughter. Some involving difficult skills have been passed on from teacher to student. At present, Miao *lusheng* dance has been put on the agenda of Manan Township Government, which has taken some positive measures.



## 红河县乐作舞之乡



乐作舞,意为"大家一起跳舞",发端于红河哈尼族彝族自治州红河县,是哈尼族和彝族群众根据晒荞子而编跳的踩荞舞。哈尼族与彝族的乐作舞在名称上基本相同,习惯上统称为乐作舞,它们的音乐、步法基本相似。红河县这两个民族自古以来就会跳乐作舞,目前已经成为全民性民间舞蹈。

乐作舞不限人数,但必须以偶数男女搭配围成圆圈来跳。伴奏乐器有街、巴乌、二胡、三弦、四弦、草杆针等,配以手掌拍打节奏。目前已收集表现劳动和生活内容的12套舞的12套舞以踩养、排动。上步弦、排动。上步弦、排动。,其一个小型,一步,轻盈舒展,舞姿飘逸;大型,轻盈舒展,舞姿飘逸;大型,轻盈舒展,舞姿飘逸;大型,轻盈舒展,,转的舞步加上乐声伴奏和人声伴唱,韵味独特。

目前,红河县14个乡镇的823个自然村中有622个村子都流行乐作舞,94个村委会中有75个成立了乐作舞队伍。其中,阿扎河乡每年7月都有一次"苦扎扎长街舞",全乡各村都组织群众一起跳乐作舞和农耕舞,预祝来年人畜兴旺,五谷丰登。

## The Land of *Luozuo*Dance, Honghe County

Luozuo dance, which means all people dance together, was created by Yi people of Honghe County, Honghe Prefecture, while they were drying buckwheat. Both generally called *luozuo* dance, *luozuo* dance of Hani people and *luozuo* dance of Yi people have tiny difference regarding names. Both of them have similar music and footwalk, but the dance of Hani people is rougher and simpler. Both of two ethnic groups have been capable of dancing it for a long time. Now, it has been a popular folk dance for all local people.

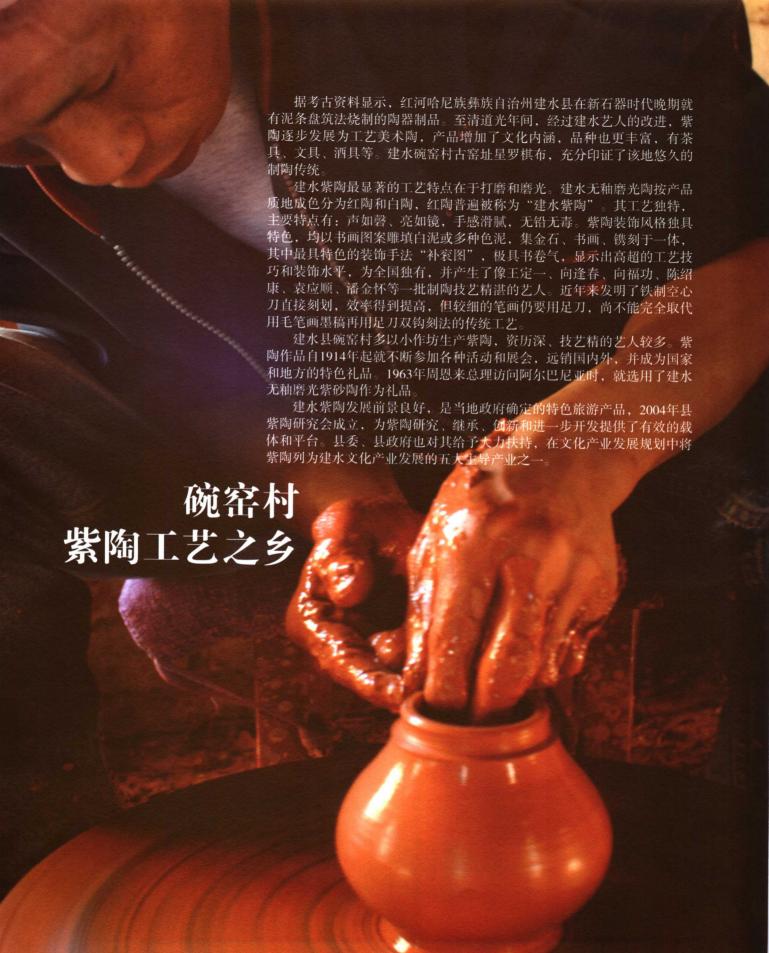
There is no limitation to the number of participants, but man and woman must match with each other to dance in a circle. Accompany musical instruments include flute, *bawu*, *erhu*, *sanxian*, *sixian*, grass stalk and leave, together with rhythm by clapping hands. 12 types of the dance reflecting the scenes of working and living have been collected.

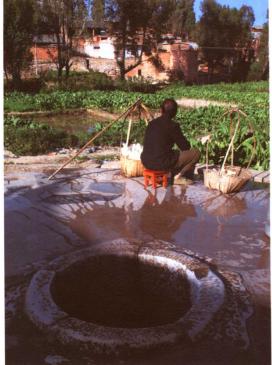
At present, among 823 natural villages of Honghe County, 622 of them have been popular with the dance. Among 94 village administrative committees, 75 of them have organized dance teams. In July each year, Azhahe Township will organize "kuzhazha long street dance", local people take part in it to dance luozuo dance and farming dance, wish thriving domestic animals and a bumper grain harvest in the coming year.



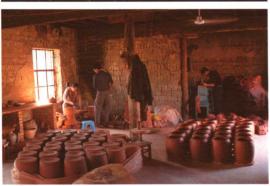












The Land of Buccaro Ware Making, Wanyao Village According to archaeological materials, in late period of New Stone Age, pottery was made in Jianshui County. Till the period under the reign of Emperor Daoguang of Qing Dynasty, with the refinement of artisans in Jianshui, potteries of arts and crafts were produced on the basis of buccaro (purple pottery). There were more types of pottery with more content of culture. Products include tea set, writing materials, wine utensil, and etc. There are many relics of ancient kilns in Wanyao Village, which has proved long lasting history of pottery making in Jianshui.

The outstanding characteristics of Jianshui purple pottery are polishing and grinding. In Jianshui, grinding pottery without glaze is classified into red pottery and white pottery according to their quality. Red pottery is generally called "Jianshui purple pottery". With unique craft, its characteristics include: the sound is like *qing*; shining as a mirror; smooth on the surface; without lead and poison.

In Jianshui, purple potteries are produced by small workshops in Wanyao Village, where there are many experienced artisans. Since 1914, purple potteries have been selling home and abroad. In 1963, when Premier Zhou Enlai was visiting Albania, grinding purple pottery without glaze made in Jianshui was chosen as national gift. Now purple pottery has been planned as one of the five leading industries to develop cultural industry in Jianshui.





## 曼暖典 傣族织锦之乡

曼暖典是西双版纳傣族自治州景洪市嘎洒镇曼 迈村民委员会所属的一个傣族自然村,织锦是村民 日常生活中不可缺少的手工艺活动,历史悠久,据 村里老人说有四五百年的历史。现在几乎每家都有 织机,每户人家都有成年女子会织傣锦。

傣锦多以白色或浅色为底色,图案以动物、植物、建筑、人物等为主,动物类有孔雀、骏马、龙、凤、象、麒麟等,分别代表着吉祥、力量和丰收;宝塔、寺院、竹楼等寄寓对美好生活的追求。傣族织锦精细美观,色彩鲜明,栩栩如生。曼暖典傣锦线条宽窄错落,形态夸张简练,图案规范,质朴粗犷,富有装饰特色,民族色彩浓郁,有较高的艺术审美价值,在西双版纳傣族织锦中有一定的代表性,深受群众喜爱。产品主要销往西双版纳各村寨及作为旅游纪念品,也有部分销往缅甸、泰国、美国、日本、香港等国家和地区。

织锦是曼暖典村傣族传统的家庭手工业。西双版纳旅游业的发展给傣族传统手工艺带来了机遇,目前,曼暖典的傣锦年销售收入达14,900元,占该村副业收入的五分之一。曼暖典织锦多以家庭为单位编织和销售,村民常年耳濡目染,代代相传。村里有一批织锦能手,其中玉儿甩曾多次被邀请到其他地方传授技艺,荣获版纳总佛寺、佛教协会联合颁发的荣誉证书,被《云南画报》、西双版纳州电视台等多家媒体宣传报道过。



#### The Land of Dai People's Brocade, Mannuandian Village

Mannuandian is a natural village under the jurisdiction of Manmai Village Administrative Committee, Gasa Town, Jinghong City, Xishuangbanna Prefecture. Weaving brocade is an important craft in villagers' daily life. Some old villagers say it has a history over 4~5 hundred years. Here almost each family has a loom. Each family has more than one adult woman capable of weaving

The underpainting of Dai brocade is usually in white or light color. The subjects of patterns include animal, plant, building and people, etc. With bright color, these patterns are as vivid as life. The products are principally sold in Xishuangbanna as souvenirs; the rests are exported to Myanmar, Thailand, America, Japan and Hong Kong.

Weaving and selling brocade is the traditional household handicraft for Dai people in Mannuandian Village. The development of tourism industry in Xishuangbanna has brought opportunities to this traditional Dai craft. In the village, weaving brocade has been passed on within family.







者湾是玉溪市通海县四街镇一个自然村,共有1199户,4191人。者湾村山清水秀,人杰地灵,历代文人墨士辈出,具有崇尚书画、喜好收藏、耕读并重的优秀传统。布文星——清嘉庆三年(1798年)戊午科武解元,兼工书法,以行、草见长,在云南名重一时;李家政尤工书法,其字端庄严谨;李铎有较深的书法功底造诣,楷书苍劲挺拔,草书龙飞风舞,闻名县内外。李绍周13岁书匾联,被誉为"神童";李东、杨景、高平的书法也有名望。由于文人墨客甚多,清光绪年间者湾已被誉称为"碧山墨庄"。民国至新中国成立,又出现了高泰、杨鸿发、布增华、高占伟等一批文人墨客。

### 者湾书画之乡



为了弘扬"碧山墨庄"的传统,活跃农村文化生活, 1994年, 者湾首次在本村举办古今书画展, 展出作品145 件,参观者1000余人次,引起了县、市有关部门的重视。 2003年元宵节期间, "通海县者湾村首届村级农民书画 展"在通海县文化馆展出,同年7月又应邀到玉溪市青少 年宫展出。其中杨炳舜的书法作品被收入《中国国际文学 艺术博览》,李双华的书法作品获1999年中国书画艺术家 世纪奖,杨炳舜、李双华、黄成彦、杨正福等人的作品被 当地文化部门收藏。村委会收集38人122件书画作品,出版 了《者湾翰墨集》,开创了村级组织出版书画集的先例。 2004年, 者湾成立了44人的"碧山墨庄"书画协会, 平时 以自我研习为主,两个月定期集中活动一天,每年举办 1~2次作品展。协会还与者湾小学合作,每年开展一次书 法、美术作品比赛,"六一"儿童节由协会颁奖表彰。者湾 村群众喜爱书法、绘画,近三分之一的人家都有字画挂于 家中,家家户户的春联都由本村人自己书写。近年来,由 于电脑的普及, 许多人已不喜欢用笔写字, 学习书法美术 的人也逐渐减少。

目前者湾村已制定了切实可行的保护措施和规划,由 村委会和老年协会具体组织实施,通过展览、笔会、讲座 等形式培养更多的书画爱好者。



## The Land of Calligraphy and Painting, Zhewan Village

Zhewan is a natural village under the jurisdiction of Sijie Town, Tonghai County, Yuxi City. There are 1199 families, 4191 villagers. The village is beside green hills and clear water. People adore calligraphy, painting and love collecting. They have the excellent tradition of paying attention to both farming and education. It is a remarkable place producing outstanding people. From past till now, there have been a lot of men of literature and writing.

In order to spread the excellent tradition and liven up cultural and recreational activities of the village, in 1994, the first exhibition of works of calligraphy and painting was held. With more than 1000 visitors, 145 pieces of works were exhibited. Since then, various works of villagers have been exhibited and collected.

Now as the popularity of computer, many villagers do not write with pen or brush. The number of people learning calligraphy and painting is getting less year by year. But planning and measures have been taken by the village. Young enthusiasts are being cultivated with exhibition, forum and lecture.





## 峨山县彝族 花鼓舞之乡

花鼓舞彝语称"者波必",是玉溪市峨山彝族自治县流传最广和最主要的一种民间舞蹈,清末就在县内广泛传播,距今已有100多年的历史。花鼓舞过去主要是丧葬时跳的一种祭祀性歌舞,以歌为主,舞蹈为辅,后逐渐演变为以舞为主、歌为辅,成为逢年过节、拜年贺喜、联欢、开新街、庆典、丧事等活动场合必不可少的舞蹈。

整个舞蹈主要靠脚的动作和步法的变化来完成。彝族的"跳乐"动作被大量吸收在花鼓舞中,曲调多以汉族的花灯调为主,有35种表演套路,结构完整,内容形式丰富多样。有急鼓与板鼓之分,急鼓刚劲有力、热情奔放,催人奋进;板鼓缓沉柔软、柔中有刚。峨山彝族花鼓舞是彝族人民在社会生活、社会心理、思想文化等方面的综合表现,融入了彝族人民对生产生活、社会自然的理解与热爱,是表达民族内心情感的一种载体和表现形式,具有较强的民族感召力和凝聚力,具有增强民族自信心、自豪感和凝聚民族精神的作用。

彝族花鼓舞在峨山已成为全民性舞蹈,具有广泛的群众基础。全县共有花鼓队594支,7251人,主要骨干774人,以中青年为主。曾多次参加全国、省、市、县文艺活动和比赛并获多项奖励,其中《龙鼓舞》获中国第三届艺术节开幕式大型文艺表演一等奖;百人花鼓队参加首都国庆50周年大型文艺联欢晚会,以其浓郁的民族色彩和艺术特色,向世人展现了彝山灿烂的民族文化和精神风貌,获得"五好表演单位"和"组织奖";《彝山花鼓》获第二届昆明国际民族民间鼓舞大赛铜奖。花鼓舞表演队伍中少年儿童参与较少,出现人才青黄不接的苗头,同时花鼓舞队多为自发性民间组织,长期、稳定地开展活动有很大困难。



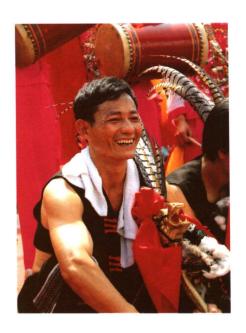
#### The Land of Yi People's Huagu Dance, Eshan County

Called "zhebobi" in Yi language, huagu dance is the most widely spread and important folk dance in Eshan County, Yuxi City. With a history over 100 years, the dance was spread in the county since the end of Qing Dynasty. It used to be danced on funeral, the main part was song, supplemented with dance. Later, dance has become the main part, supplemented by song. Now it is played under the occasions of festival, paying a New Year call, gettogether, funeral, etc.

The dance is performed by the changes of gestures and footwalks. A lot of gestures in Yi people's "tiaoluo" have been absorbed in huagu dance. Most tunes are of Han people's huadeng tune. With various forms and rich in contents, there are 35 complete sets to perform it.

Huagu dance has been popular among all local people. There are 594 huagu dance teams in the county, 7251 members. There are 774 key members and most of them are young or middle-aged people. They participated in many artistic activities and matches of different levels for many times and won many awards.

At present, fewer teenagers take part in the performance of *huagu* dance. It brings difficulty to inherit and spread the dance. At the same time, most *huagu* dance teams are organized by villagers themselves, so they do not have source of funds to carry out activities regularly in long term.





## 开化壮族 纸马舞之乡

文山壮族苗族自治州文山县开化镇辖12个社区,8个村委会,310个村民小组,共15,535户159,902人。其中壮族占总人口的11%。

壮族纸马舞历史古老。原是丧葬祭祀舞蹈,伴有鬼脸、狮子、大刀、小刀、手巾、拂尘表演,舞者一般为8人。如今,纸马舞发展为群众性娱乐舞蹈,舞者少则20~30人,多则上百人,不论婚丧嫁娶、喜庆节日或迎宾接客都可跳。开化镇的壮族村寨几乎都有纸马舞队,全镇有纸马舞队20余支,队员300多人。

跳纸马舞时,舞者要套上纸马架子起舞,用马铃及锣、鼓、镲伴奏,模拟马的各种形态和动作。舞蹈套路主要有征战、嬉戏、行走、打架、踢脚、刨地、奔跑、跳跃、嘶鸣等。纸马舞节奏性强,热烈粗犷,变化多样,古朴生动地再现马的灵性与动感以及人与马亲密和谐的关系。纸马的制作集民间扎、裱、画于一

体,造型稚拙生动,民间色彩浓烈。在历史的演进 及世代传承中,扎马技术不断改进,旧时用稻草 扎,后逐步用竹子编扎,用纸裱糊,还用绘画 做装饰。现在用竹子编,铁丝扎,用花绒 布和黑绒布装裱马身、马尾、马耳朵, 还用彩球珠链、花辫、镜子、铃铛 等作装饰,使纸马架子更结实更 美观。

开化镇纸马舞由妇女 跳,服饰为壮族妇女传 统生活装。纸马舞世代相 传,每一代都有表演技巧 较高的群众公认的代表性人 物。现今公认的师傅是牛头 寨的高绍英、何永琼等,后者 因年事已高不再表演。

开化镇壮族纸马舞多次参加州、县、乡镇的文艺表演,多家媒体屡次进行宣传报道。舞蹈收编于《云南民族民间舞蹈集成》。

云南省非物质文化遗产保护。2月以 MASTERPIECES OF YUNNAN PROVINCE 5





#### The Land of Zhuang People's Zhima Dance Kaihua Town

Under the jurisdiction of Kaihua Town, Wenshan County, Wenshan Prefecture, there are 12 communities, more than 15 thousand families, over 150 thousand residents. Zhuang people occupy 11% of the total population.

Zhuang zhima (paper horse) dance has a long history. Usually danced by 8 people, zhima dance used to be performed on funeral, accompanied with ghost face, lion, big sword, small sword, towel and Buddhist duster. Now, the dance has been popular as entertainment. The number of dancers is not less than 20~30 people, even up to one hundred people. It can be danced under the occasions of funeral, wedding, festival or others. Nearly all villages in Kaihua Town have their own dancers' team. In the town, there are about 20 teams, with more than 300 members.

While dancing, the dancer will put on paper horse frame to dance, accompanied by horse bell, gong, drum, and small cymbals. The dancer imitates various shapes and gestures of the horse. *Zhima* dance has demonstrated intelligence and dynamic of the horse as well as harmonious relationship between man and horse. *Zhima* dance in Kaihua Town is performed by Zhuang women, their costumes are of embroidery made by themselves.

## 广南县 铜鼓舞之乡

文山壮族苗族自治州广南县是省级历史文化名城,有75万多人口,居住着汉、壮、苗、瑶、彝、回等民族。铜鼓舞主要在当地壮族、彝族中流传。壮族铜鼓舞主要流传于者免乡、底圩乡、者太乡、珠琳镇、旧莫乡、那洒镇,彝族铜鼓舞主要流传于八宝镇和黑支朵乡。

铜鼓作为古代的一种器物,在云南分布很广,晋宁石寨山与江川李家山出土的大量青铜器中,铜鼓占有重要的地位,其历史可以追溯到战国及秦汉时期。广南县的铜鼓数量多、分布广,不仅出土过具有重要历史、文化、艺术价值的竞渡鼓(石寨山型)、沙果鼓(万家坝型)、沙国鼓(万家坝型)等,而且在一些壮族和彝族村寨,至今还收藏着约45面传世铜鼓,数量居文山州第二位。《广南县铜鼓舞之乡调查报告》里详尽记录了这些铜鼓的名称、类型、数量、所在乡镇及现在还在使用的民族。

铜鼓舞以用铜鼓伴奏而得名,壮语称"拢尼"、"拢尼冬"、"拢咛咚"、"拢英法"等。铜鼓舞为集体圆圈舞,舞者踏鼓点节奏逆时针起舞,每完成一组动作后齐声呐喊,然后交换动作。壮族在春节、三月三花街节、六月六节时,举寨击鼓歌舞,平时在婚丧嫁娶、生孩子时也跳铜鼓舞,表达欢乐与祝福。在长期的传承中,铜鼓舞大量融合吸纳了生产劳动动作,如撒秧、拔秧、栽秧、纺纱、浣纱、织布等。那洒镇贵马村的铜鼓舞把一年四季的生产生活用动作形象地表现出来,共有12套动作:正月"起步"即开始跳舞,二月开荒,三月撒谷种,四月栽秧,五月薅秧,六月薅棉,七月过"七月节",八月打谷,九月织花布,十月酿米酒,冬月摆桌谢酒,腊月洗衣过年。



彝族铜鼓舞也多为原始狩猎采集、撒荞烤火等生产、生活动作。演奏铜鼓时多为两人配合敲击,将铜鼓横悬地面,用竹条敲击鼓腰,鼓槌敲击鼓中心,按一定节奏让鼓发出不同声响,同时用木盆在鼓腔内推拉,产生动听的滑音、颤音效果。有的地方则加上了宽边锣,铓锣、牛角号、牛皮鼓伴奏,乐队有七八人。

铜鼓舞在广南县有着丰厚的历史积淀与群众基础,有的村寨还保留着祭鼓仪式,可谓是活着的古代铜鼓文化。其演出活动经久不衰,多次参加省、州、县的各种演出活动,影响较好,有一定知名度。

# The Land of Bronze Drum Dance, Guangnan County

Guangnan County is a provincial historical and cultural relic of Wenshan Prefecture. With a population over 750 thousand, the county is inhabited by Han, Zhuang, Miao, Yao, Yi, Hui and other ethnic groups. Zhuang bronze drum dance has been mainly spread in Zhetu Township, Diwei Township, Zhetai Township, Zhulin Township, Jiumo Township and Nasa Township. Yi bronze drum dance has been mainly spread in Babao Town and Heizhiduo Township.

As an ancient instrument, bronze drum has been widely distributed in Yunnan Province. In Guangnan County, with large number, bronze drum has been widely distributed. Not only a group of bronze drums of important value of history, culture and art have been

unearthed, such as *jingdu* drum (Shizhaishan style), *shaguo* drum (Wanjiaba style), and *shaguo* drum (wanjiaba style), but the number of surviving bronze drum here ranks the second in Wenshan Prefecture.

Bronze drum dance is named because it is accompanied by bronze drum. In Zhuang language, it is called "longni", "longnidong", "longningdong" or "longyingfa". The dancers dance in a circle together. According to the rhythm of the drum, the dancers dance in anticlockwise. Once a group of gestures completed, they shout loudly together, then change their gestures.

With a long history, bronze drum dance has been popular among local people. With a certain degree of notability, the performance is long lasting.



### 富宁县壮剧之乡

文山壮族苗族自治州富宁县位于云南东南部,南与越南接壤。人口39万,壮族占54%。

富宁壮剧源远流长,是全国仅有的两个壮剧剧种繁衍地之一,最早出现于富宁剥隘的者宁地区,源于壮族民歌。壮剧最初的形式是"单分"(念歌),后逐渐演变为"板凳戏"(几名歌手坐唱),后来演变为多幕戏。

富宁壮剧有"哎咿呀"、"哎依哝"、"乖嗨列"、"依嗬海"四大声腔,亦称四大流派。伴奏乐器有马骨胡、板胡、葫芦胡、无膜竹笛等。剧本用汉字记录壮语,多为五言体叙事诗。剧目内容取材于本民族的历史传说故事、汉族的演义小说、汉族唱本弹词和当地的民间故事。

新中国成立以来,在云南的壮剧发展中,富宁壮剧起着举足轻重的重要作用。1954年,富宁县建立了第一个戏班。1958年,富宁县举行首次壮剧汇演,演员达百余人。1959年,全县的壮戏班子发展到150多个,演员8000余人。1960年,富宁县壮剧团成立,于1961年改为文山州壮剧团,1962年参加了云南省民族戏观摩大会,自编剧目《螺蛳姑娘》被选入《中国少数民族戏剧选》。"文革"中,壮剧受到冲击,处于停滞状态,后逐步得以恢复。1992~2005年,富宁县多次举办农民文艺汇演,全县新增和恢复的戏班达80多个,长年活动的戏班和一大批壮剧艺人支撑着壮剧的发展,使壮剧成为当地最具代表性最有影响力的剧种。



## The Land of Zhuang Opera, Funing County

Funing County is located in southeast of Yunnan Province, Wenshan Prefecture. The county borders Vietnam in the south. The population of the county is 390 thousand. Among them, Zhuang people occupy 54%.

In Funing, Zhuang opera has a long history. It is one of the two areas for Zhuang opera to be spread. Originated from Zhuang folk song, it was created in Zhening area of Funing. The earliest form of Zhuang opera was "danfen" (chanting), later it was evolved into "bandeng opera" (several singers sitting and singing). Later, there appeared multi-act play.

Also called four schools, there are four types of tunes of Funing Zhuang opera, "aiyiya", "aiyinong", "guaihailie" and "yihehai". The drama is accompanied by maguhu, banhu, huluhu, flute without membrane, etc.

After the foundation of the People's Republic of China, Funing Zhuang



opera has played a critical role in the development of Zhuang opera in Yunnan Province. In 1954, the first theatrical troupe was established in Funing County. In 1960, Funing County Zhuang Troupe was established. In 1961, it was transformed and became Wenshan Prefecture Zhuang opera Troupe. After shocked by the Cultural Revolution, Zhuang opera has been revived since 1970s. Now in the county, there are about 80 troupes. Zhuang opera has become the most influential and representative drama in the county.

### 叶枝镇傈僳族 阿尺木刮歌舞之乡

迪庆藏族自治州维西傈僳族自治县叶枝镇是傈僳族聚居地,全镇2317户,10298人,傈僳族占总人口的68.7%。

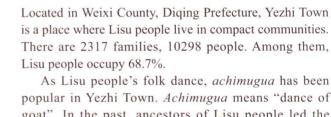
阿尺木刮是叶枝镇盛行的群众性傈僳族民间歌舞。阿尺木刮意为"山羊的歌舞"。从前,傈僳族先民长期过着游牧、采集、刀耕火种的日子,在生产生活中与山羊结下深厚感情,由模仿山羊叫、模仿山羊跳而产生了歌舞阿尺木刮。

阿尺木刮无乐器伴奏,曲调可缓可急,音符的跳动较为频繁,且跳动幅度大,唱时多颤音,以模拟山羊叫声为基调。唱词多是天文地理、栽种收割、悲欢离合的内容,舞者自始至终随歌声的节奏而踏步。舞者一般在5人以上,多时可达上百人。现今流传的跳法有10种,包括舞圆环、进退舞步、三步跺脚、跳山羊、对脚板、龙盘旋、舞旋风、磨盘旋转、迎宾客、寻求爱侣等。队形变化有大圆圈、半圆弧、直纵队、穿插式等。脚步主要是跳摆和搓踩。歌舞时的服饰为自己缝制刺绣的生活装。

傈僳族歌舞阿尺木刮在叶枝有广泛的群众基础,全镇共有7支阿尺木刮歌舞表演队,人数达260多人,平均年龄22岁左右,年纪最大的已68岁,最小的16岁。在同乐村的106户563人中,有400多人都参加跳阿尺木刮,有很多家是全家人都跳。过去,村里的表演队只在春节、火把节、婚嫁、祭祀时跳,现在,只要有喜庆的事就跳,还把阿尺木刮用作迎宾接客的礼仪歌舞。



### The Land of Lisu People's Achimugua Song and Dance, Yezhi Town



popular in Yezhi Town. Achimugua means "dance of goat". In the past, ancestors of Lisu people led the nomadic life and did collection and slash-and-burn cultivation for a long time. During the process, deep feeling was formed between them and goats. By imitating the cry and jump of goats, achimugua was created.

There is no musical instrument to accompany achimugua. With frequent change and wide range of fluctuation of musical notes, the tune can be slow or quick. There is trill when singing. The base tone of singing is to imitate the cry of goat. The words are usually about astronomy, geography, farming, sadness or happiness. The dancers are always stepping with the rhythm.

In Yezhi Town, there are seven teams for the performance of achimugua, with more than 260 members. Among 563 villagers of Tongle Village, more than 400 people can perform achimugua. The performance team of the village used to dance only on the Spring Festival, Torch Festival, wedding and sacrifice. But now, once they are happy, they dance.





### 香格里拉县 锅庄舞之乡





锅庄是藏族自娱性无伴奏的一种集体舞蹈。迪庆 藏族自治州香格里拉县的藏区把锅庄称为"果卓", 意为圆圈舞、欢乐舞。每逢重大节日、婚嫁喜庆、 重要聚会、迎宾送客、丰收季节,藏民都会欢乐起 舞,通宵达旦,常有千人锅庄、万人锅庄的盛大场 面出现。

香格里拉锅庄有新、旧锅庄之分。旧锅庄"擦尼"多反映原始宗教内容,带有浓厚的祭祀性质,只能跳专门的动作和唱专用的歌词,多为宗教界人士和老年人喜爱。新锅庄"擦司"是随着时代发展不断吸纳新内容、新形式的歌舞,舞姿和歌词都比较灵活,具有浓郁的时代气息。

香格里拉锅庄舞的舞步分为3大类,即走舞、转舞、模拟动物舞。走舞动作简单,可吸收大量人员一起跳;转舞舞姿多样,种类繁多,常跳的有两步半舞、六步舞、八步舞、六步加拍、八步加拍等;模拟动物舞则模拟猴子、兔子、孔雀等的形态和动作,男女对歌对舞,先跳慢板,随后舞步逐渐加快,在热烈的快板中结束。锅庄舞的曲调多达上百种,歌词多达上千首,歌词均有一套严谨巧妙的比喻规律。锅庄舞的服饰是藏民的节日盛装,不同地域的服饰各有特点。

香格里拉县的锅庄舞为当地藏民全民传承,具有十分广泛的群众基础,广大藏民聚居的乡村都有专门的锅庄舞队,每个地区都有跳锅庄舞的著名艺人,如建塘镇的杨庆科、马仲春,小中甸的给玛,五境乡的阿几等。香格里拉县的锅庄舞先后在中央电视台和云南省电视台作过专题介绍。

For entertainment, Zang people's *guozhuang* dance is a kind of collective dance without accompanies of musical instrument. In areas inhabited by Zang people in Shangri-la County, Diqing Prefecture, *guozhuang* dance is called "*guozhuo*", means happy dance. It is danced day and night under important occasions such as important festival, wedding, important gathering, welcoming guest and harvest.

It is classified into old and new. With special postures and words, old *guozhuang "cani*" usually reflects primitive religion. It is loved by religious circles and the old people. New *guozhuang* dance "*casi*" is a new form of song and dance. With flexible postures, movements, words as well as elements of the times, it has been absorbing new content as time goes by.

Dance steps of *guozhuang* dance in Shangri-la are classified into three types, walking dance, turning dance and dance of imitating animals. *Guozhuang* dance has been inherited by all Zang people in Shangri-la. Villages where Zang people live in compact communities all have their dance teams. *Guozhuang* dance of Shangri-la County was publicized as special subject by China Central Television Station and Yunnan Provincial Television Station.

# The Land of Guozhuang Dance, Shangri-la County



### 陇川县目瑙纵歌之乡

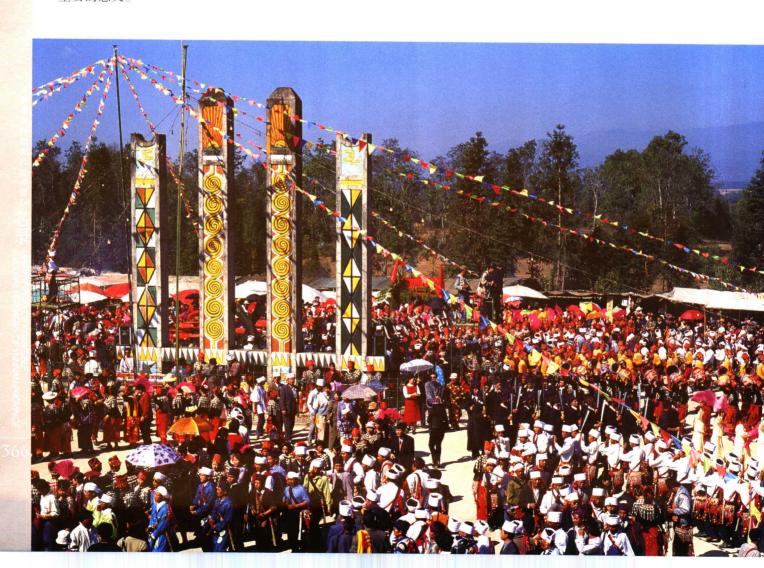
景颇族目瑙纵歌意为"欢聚歌舞",流传于德宏傣族景颇族自治州的景颇族聚居区,是景颇族最为隆重的歌舞形式和传统民族节日。

目瑙纵歌起源于宗教活动。举办目瑙纵歌的最主要内容就是跳目瑙纵歌舞。舞场中心有立起的4根木柱,称为"目瑙示栋",用来祭祀太阳神和指示舞蹈线路。目瑙纵歌有苏目瑙(招财庆丰收)、巴当目瑙(庆祝胜利)、定栓目瑙(庆贺新居落成)、结如目瑙(出征誓师)等10余种,内容十分丰富,表现了景颇族战争、生产、生活、迁徙和历史、文化、宗教信仰等内容及程序。举行目瑙纵歌时,常有上万人参加,气氛隆重热烈,极富民族感召力和民族凝聚力。目瑙纵歌因其规模大、历史悠久、民族文化韵味浓厚,1983年经德宏州人大常委会讨论通过,被法定为德宏州的民族节日,节期为每年农历正月十五至十八。

陇川县是景颇族人口最多、目瑙纵歌传承最为完整规范、最 具代表性的地区。目瑙纵歌集音乐舞蹈、绘画雕刻、服饰、建筑 工艺、宗教礼俗等民风民俗活动为一体,是景颇族文化艺术、风 俗礼仪、精神风貌的集中展示,对研究景颇族历史文化有着十分 重要的意义。









### The Land of Munaozongge, Longchuan County

*Munaozongge* of Jingpo people means happy songs and dances for gathering. Spread in the areas where Jingpo people live in compact communities, it has been the most ceremonious traditional folk festival.

Originated from religious rites, the principal content of it is to dance *munaozongge*. In the center of the place for dancing, four wooden pillars will be set up to offer sacrifice to god of sun and show the direction of the dance. With rich content, there are more than ten types of *munaozongge*, such as *sumunao* (to be fortunate and celebrate harvest), *badangmunao* (celebrate victory), *dingshuangmunao* (celebrate new house) and *jierumunao* (swear when go on expedition). They have recounted Jingpo people's history of war, production, life and migration as well as their culture and religious belief. In 1983, discussed and approved by the Standing Committee of NPC of Dehong Prefecture, *Munaozongge* was set as legal ethnic festival of Dehong Prefecture.

Jingpo people live across borders. There are about one million Jingpo people live in the north of Myanmar and the north of India. So *Munaozongge* has been celebrated both at home and abroad. With the largest population of Jingpo people in China, *Munaozongge* of Longchuan County is typical. Combined music, painting, carving, costumes, architectural art as well as etiquette and customs of religion, *Munaozongge* has demonstrated Jingpo people's religious belief, music, dance, etiquette and customs, and mental outlook. It has important value in the research of Jingpo people's history.

### 瑞丽市孔雀舞之乡



孔雀舞是傣族民间舞中最负盛名的传统表演性舞蹈,流传于德宏州的瑞丽、潞西及西双版纳、孟定、景谷、沧源等傣族聚居区,其中以瑞丽市的孔雀舞最有代表性。

在傣族人民心中,孔雀是吉祥的象征和幸福的"圣鸟"。傣族把跳孔雀舞称为"嘎洛勇",是傣族最喜欢的民间舞蹈。对傣族来说,没有歌舞就像"吃饭没有盐巴"一样,歌舞是生活中不可缺少的重要成分。凡在节日期间,傣族人民都会聚集在一起,敲响大铓锣,敲起象脚鼓,跳起孔雀舞,呈现出喜庆团结的景象。

瑞丽傣族孔雀舞主要为单人舞,也有双人孔雀舞。舞者以男性居多,舞蹈风格轻盈灵秀,动作特

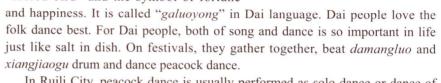
点鲜明,情感表达细腻,舞姿优美,多平和之气。架子孔雀舞的动作丰富,能做跳跃、翻、跪和下腰、虎跳等动作技巧。在瑞丽,涌现出以毛相为代表的一批著名孔雀舞舞蹈家,他们获得过许多的国际、国家级大奖。在瑞丽,孔雀舞有厚实的群众基础,每个村寨都有4~5支演出队,拥有自己的孔雀舞代表艺人。

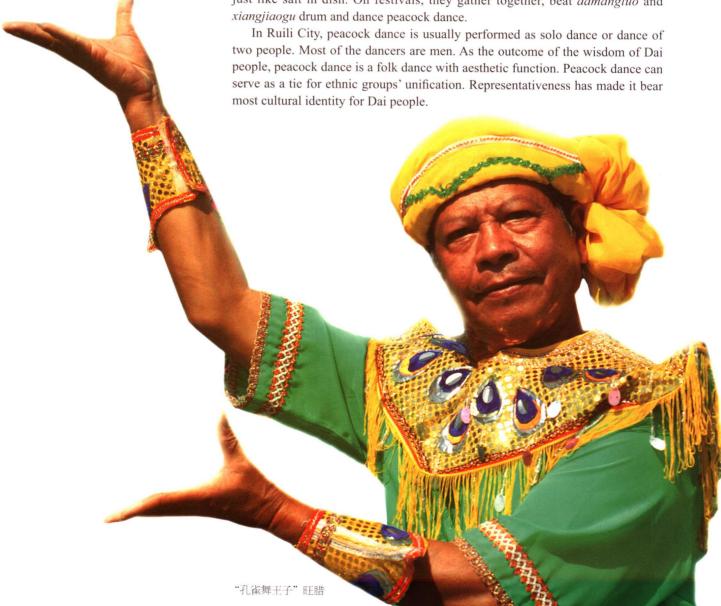
孔雀舞是傣族人民的智慧结晶,是有较高审美功能的民间舞蹈。它不只在重要民族节庆中单独表演,也常融合在集体舞"嘎光"中大众同舞,它具有维系民族团结的意义,其代表性使它成为傣族最有文化认同感的舞蹈。

### The Land of Peacock Dance, Ruili City

Among Dai people's folk dances, peacock dance is the most famous traditional one for performance. Peacock dance has been spread in areas where Dai people live in compact communities of Ruili city and Luxi City in Dehong Prefecture, as well as in Xishuangbanna Prefecture, Mengding County, Jinggu County and Cangyuan County. Among these areas, peacock dance of Ruili City is the most typical.

In Dai people's mind, peacock is a "sacred bird" and the symbol of fortune





### 梁河县葫芦丝之乡

德宏傣族景颇族自治州梁河县共有36321户, 15.85万人,居住着汉、傣、阿昌、景颇、德昂、傈僳 等民族。

葫芦丝,傣语称"毕朗道",直译为葫芦箫,属吹管舌簧乐器,历史悠久,在梁河县傣族、德昂族、阿昌族中都有传承,在芒东、勐养的傣族聚居地区流传较广。芒东镇的章毕村,在傣语中意为"擅长制作和吹奏葫芦丝的村子"。民间有很多关于葫芦丝来历的传说故事,如德昂族的《昆撒乐和欧比木》、傣族的《桑亮与少玉》等,表明该乐器出现年代较早。

葫芦丝由气斗(葫芦)、1~3根箫管(紫竹或黄竹)和簧片组成。把带簧片的竹管排插入葫芦底端,主管(中间的管)开7个按音孔(前六后一),短副管和长副管不开音孔。制作非常讲究技术与经验,工艺复杂精细,至今保持着传统制作方法,包括加工葫芦、选竹、打竹、选葫芦、制作和安装簧片、校音、在葫芦上装饰图案等工序。葫芦丝以简单、古朴的外形构造,圆润、缠绵、柔美的独特音色及其浓郁的民族艺术风格备受青睐,有较高的审美性和实用价值。

梁河葫芦丝传统上就具有男女恋爱传情和审美娱乐等功能,如今已成为当地大众化的日常演奏乐器,产生了一大批优秀的曲目如《竹林深处》、《节日德昂山》、《勐养江畔》、《竹楼情歌》等。演奏葫芦丝古调需要较高技巧,如描述葫芦丝起源的古调《幸荜班陶》需要具备特殊的"循环换气"技巧,一气呵成,一般演奏者很难掌握。

葫芦丝的制作与吹奏在梁河县前后经历了自然传 承、衰落、改良升华3个阶段,现已成为最具地方特色





的民族民间传统乐器, 葫芦丝的制作与演奏活动已初 具产业规模, 融原材料生产、产品加工、技艺培训、 活动展演为一体。近年来, 葫芦丝演奏在梁河得到推 广和普及, 演奏人群遍布全县各汉族、阿昌族、德昂 族乡镇, 演奏者从四五岁到七八十岁不等。有南甸丝 竹乐队、老沙坝葫芦丝表演队等15支演奏队伍, 全县 有掌握吹奏技艺的人员达2000多人, 并有一大批具有 较高演奏水平的骨干。

### The Land of *Hulusi*, Lianghe County

With 36,321 families and a population of 158.5 thousand, Lianghe County of Dehong Prefecture inhabited by Han people, Dai people, Achang people, Jingpo people, Deang people, Lisu people so on.

In Dai language, *hulusi* is called "*bilangdao*". It belongs to musical instrument of blowpipe and reed. With a long history, it has been spread among Dai people, Deang people and Achang people live in Lianghe County. But it has been most widely spread in some areas of Mangdong Town and Mengyang Town, where Dai people live in compact communities. According to historical records, *hulusi* began to spread in Lianghe as early as Yuan Dynasty.

Hulusi consists of an air holder (calabash), one to three pipes (black bamboo or yellow bamboo), and a reed. Involving exquisite craft, the making of hulusi requires skills and experience. Traditional method of making it has still been preserved. Traditionally, in Lianghe County, hulusi has offered the functions of showing love between young man and young woman, assessing quality if youth, gesthetics and entertainment.

The making and playing of *hulusi* have undergone three processes of natural inheritance, declining and improving. Now it has been the most typical ethnic folk musical instrument in Lianghe County. In the County, there are 15 performance teams of *hulusi*. More than 2000 people are good at



### 大东纳西族 热美蹉之乡

大东乡位于丽江市区东北部金沙江河谷地区,乡政府所在地大东村委会海拔1800米,离市区60公里。辖建新、大东、白水3个村民委员会,共计35个村民小组。有1718户,7089人,境内以纳西族为主体,还分布有汉、彝、藏等民族。

大东乡自古就是丽江境内重要的人类活动区域,有众多的新石器出土,东巴经书中记载的几个重要古战场也在现今的大东乡。作为传统的纳西族农业地区,大东乡同时也是纳西族民间传统歌舞艺术保护和普及状况最好的地区。无论从歌舞的种类还是能表演的人数而言,大东乡都是丽江市古城区中最突出的地区,绝大多数纳西族民间歌舞形式都能在大东乡找到。民歌有"谷期"、"时本"、"劳喂"、纳西小调、儿歌等;歌舞有"热美蹉"、"喂麦达"、"啊哩哩"等,有丽江古乐和口弦、芦笙、笛子等为伴奏的器乐。纳西族多声部歌舞热美蹉在大东乡保存得最为完好。"热美蹉"一词系纳西语的汉字记音,是纳西族的集体歌舞,参加者少则十余人,多达几百人,男女老少手拉手围着火堆按顺时针方向边唱边跳。唱跳时,由一位出口成章的男子领诵,男众唱"诵词"后三字,并以两次"窝热热"结尾;女声则在男声部唱第二句词中间模仿羊的叫声作为穿插,仿佛少女们齐声呼唤羊群与羊群应答的共鸣。在重要的丧葬场合中会有上百人的大型热美蹉场景。

热美蹉保留着纳西族传统的民间艺术特征,其独特的歌舞形式对纳西族的民歌和音乐产生了明显影响。热美蹉在大东乡有广泛的群众基础,具有纳西族民间歌舞才能的人数众多,还有一批以和振强、张富国等为代表的纳西族民间歌舞带头人,他们发起建立了大东热美蹉艺术团、暑考村古乐队等民间艺术团队,定期组织民间歌舞表演,在乡里创造出一个良好的氛围,对培养更多的年轻民间歌舞艺人作出了重要贡献。

《丽江市古城区文化发展十一五规划》对纳西族民间歌舞艺术在大东乡的重点集中保护和发展作出规划,在相关法律法规和政策指导下,通过各种渠道筹集资金,引导相关民间组织,培育年轻民间艺人,促进热美蹉的传承与发展。







### The Land of Naxi People's *Remeicuo*, Dadong Township

Dadong Township is located in Jinshajiang River valley in the northeast of urban area of Lijiang City. With an altitude of 1800 meters, Dadong Village Committee (where the township government is located) is 60 kilometers far away from downtown Lijiang. Under the jurisdiction of the township, there are three village administrative committees, Jianxin, Dadong and Baishui. There are 35 villager teams, 1718 families and 7089 people. The majority of people are Naxi people. Besides, there are Han people, Zang people, Yi people and others.

Since long ago, Dadong Township has been an important area of human activities within Lijiang City. A lot of tools of New Stone Age have been unearthed here. Several sites of ancient battles recorded by Dongba scripture are also in Dadong Township. It is also the place where Naxi folk songs and dances have been best preserved and spread. Most of Naxi folk songs and dances can be found in Dadong Township. Naxi multi-part song and dance *remeicuo* has been best preserved in Dadong Township. On important funeral, up to one hundred people play *remeicuo* together.

Naxi folk songs and dances have been popular in Dadong Township. Under the leadership and planning of local government, young folk artists are being cultivated to promote the inheritance and development of *remeicuo*.



### 双柏县彝族老虎笙舞之乡

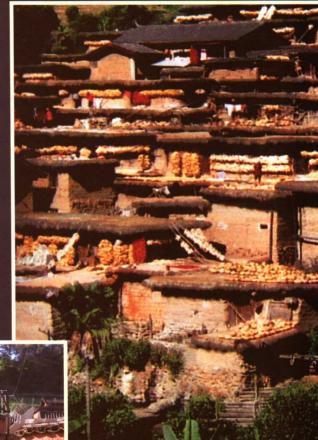
楚雄彝族自治州双柏县彝族占总人口的47.8%。流传于双柏县法脿镇、大庄镇、雨龙乡等彝族地区的老虎笙是一种祭祀性的仿生舞蹈,被称为中国彝族虎文化的活化石。彝族以虎为其祖先,自称倮倮,"倮"即虎。法脿镇小麦地冲村有民间故事,讲述仙人变成两只石虎守卫村庄,使彝族人安居乐业,风调雨顺,六畜平安。人们为感谢这两只石虎和祭祀祖先,就按照虎的习性和爱好,模仿老虎的动作跳老虎舞。经过不断继承发展,逐步形成了一套以跳虎为形式的祭祀活动。

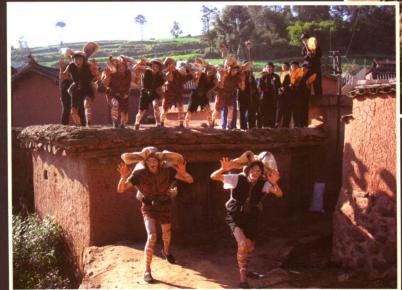
老虎笙舞古朴传统,民族风格和特点显著,在祭祀中又有非常强的自娱性,以法脿镇小麦地冲村跳的老虎笙最为有名。每年农历正月初八至十五的8天是"虎节",主要内容有接虎、跳虎、祭虎、送虎等。跳虎的人用黑色的毡子捆扎成虎皮的样子,在身体裸露的部位用颜料画上虎的花纹,整个人要装扮成虎的模样。在

锣、鼓的伴奏下,以道人为中心,围圈起舞,圈外还有许多人围绕跳老虎舞。跳老虎舞一般由16人组成,分别装扮成8只虎、2只猫、2个山神、1个道人、2个击鼓者和1个敲锣者。舞者成一行纵队,逆时针方向行进。正月十五这天,跳老虎的人要到摆好香火冥纸的人家去跳,意为消灾免难。

老虎笙的舞蹈动作十分丰富,有模仿老虎动作习性的,如老虎亲嘴、老虎搭桥、老虎擦屁股等;也有送肥、犁田、耙地、撒秧、栽种、拔秧、收割等模拟农事活动的动作。具有浓烈的生活气息,场面气势宏大,节奏明快,震撼力强,群众参与面广。

老虎笙有鲜明的民族地方特色,多为村民自学传承。经多年的加工整理,在保持原有特色的基础上,已成为彝族文化的品牌之一,在国内外有较大影响。小麦地冲村民应邀出访过日本、法国,也到过国内的上海、江西、山东、河南等地进行表演。





# The Land of Yi People's Laohusheng Dance, Shuangbai County

In Shuangbai County of Chuxiong Prefecture, Yi people occupy 47.8% of the total population.

As a dance imitating animal for sacrifice, *laohusheng* dance has been spread in areas where Yi people live in compact communities of Fabiao Town, Dazhuang Town and Yulong Township of Shuangbai County. The dance has been regarded as living fossil of tiger culture of Yi people. Experts claimed that Shuangbai is the original place of Yi people's tiger culture. Yi people regard tiger as their ancestor and they called themselves *luoluo*, *luo* means tiger. To offer sacrifice to ancestor, by imitating tiger, the dance was created as rite of sacrifice.

With outstanding ethnic style and features, *laohusheng* dance is of primitive simplicity. It involves sacrifice as well as entertainment. *Laohusheng* dance of Xiaomaidichong Village is the most famous in the county. *Laohusheng* dance has been usually passed on by villagers learning by themselves. On the basis of preserving original features, after years of

treatment and sorting out, it has been one of Yi people's brands of culture. It has much influence both at home and abroad. Villagers of Xiaomaidichong Village have been invited to visit Japan and France. They also ever performed in Shanghai, Jiangxi, Shandong and Henan in China.







### 牟定县彝族左脚舞之乡

彝族左脚舞是楚雄彝族自治州牟定县彝族喜爱的自娱自乐性集体舞蹈,流传于全县各乡镇。

彝族左脚舞历史悠久,清康熙四十一年《定远县志》载: "每年三月二十八日城外南郊东岳庙(今南山寺)赶市,四方远近商贾汉彝买卖衣具货物,至四月初三方散。至晚,男女百余人吹芦笙、弹彝琴、吹口弦、唱彝曲,环围跺左脚,至更余方散。"

左脚舞又称跳脚、跳左脚。左脚调是跳左脚舞的音乐,有情歌类、颂歌类、叙事歌类、讽刺类、诙谐幽默类、劝世类、教育类、酒歌等8个类别近300多个曲目,内容涉及彝族文化、生产、生活的方方面面,节奏明快,通俗易懂,表现力丰富。唱腔特点为高八度演唱,清脆悦耳,高亢热烈。起舞时先起左脚,垫三脚踢一脚,基本步法有直脚、甩







脚、垫脚、跺脚、踏脚、踢脚、赶脚、合脚等,特殊动作为串花、翻身等。小伙子们弹起龙头四弦,拉起小二胡,姑娘们唱起左脚调,共同跳左脚舞,少则十余人,多则成百上千人,气势恢宏,是彝族生产生活、节庆喜事、婚宴礼仪等场合表达情绪的主要方式。左脚舞集歌、舞、乐为一体,欢乐有力,热情奔放,是彝族人民最喜爱的舞蹈之一。舞蹈随意性较强,不限人数,不分男女老幼,不限时间、地点,可在村头、庭院、山间、草坪等进行表演。彝族节日三月会、二月八和一些地区性节日是大规模跳左脚舞的主要活动场合,届时,整个县城都是铺天盖地的弦子声和左脚调,大街小巷挤满了跳左脚舞的人。

近年来,牟定左脚舞影响力越来越大,不仅青年爱跳,其他民族爱跳,还逐渐成为云南一些城市中老年健身舞蹈之一。目前,牟定县有业余左脚舞歌舞队近360支,骨干人员600余人,歌舞乐代表性艺人20多人,彝族村寨都有自己的左脚舞队。彝族左脚舞已成为该县的全民性舞蹈种类。

In Mouding County of Chuxiong Prefecture, Yi people's *zuojiao* dance is a collective dance for entertainment loved by Yi people. The dance has been mainly spread in towns and townships of the county as well as most areas of Chuxiong Prefecture.

Zuojiao dance has a long history, according to *Dingyuan County Annals* written in the period under the reign of Emperor Kangxi in Qing Dynasty, "Each year from March 28 (of lunar calendar) to April 3, many businessmen, Yi people and Han people come to Dongyue Temple (now Nanshan Temple) in the southern suburb of the town. They sell or buy clothes, utensils and other goods. In the evening, hundreds of men and women play *lusheng*, *yiqin*, *kouxian*, sing Yi songs, and dance *zuojiao* in a circle. They leave till late at night."

Zuojiao dance is also called tiaojiao or tiaozuojiao. Zuojiao tone is the music to dance zuojiao dance. There are eight types of the tone, including love song, ode, narrative song, sarcasm song, humorous song, persuasion song, education song and drinking song. The contents concern about all aspects of Yi people's culture, production and life. Rich in expression, these songs are of lively rhythm and easy to be understood.

In recent years, the influence of *zuojiao* dance has been increasing since not only the young, but people of other nationalities love it as well. Now in Mouding County, each Yi village has its own *zuojiao* dance team. *Zuojiao* dance has become a popular dance in the county.

### The Land of Yi People's Zuojiao Dance, Mouding County





特式 統文化 タイプ

### 双河彝族秧老鼓舞之乡



昆明市晋宁县双河彝族乡有2505户,9172人,其中彝族7138人,占总人口的75.85%。

秧老鼓,又称花鼓,相传系由外地流传至当地。秧老鼓舞是汉族、彝族自娱性和表演性相兼的民间舞蹈,多在民间年节喜庆时跳,送葬时也跳,以打击乐伴奏。舞蹈时,左手扶鼓边或执毛巾,右手持槌上下敲鼓,双脚吸腿跳步,有对花、擦背换位等步伐。整个舞蹈雄壮刚健,有振奋进取的情绪。双河乡的秧老鼓有"紧鼓"和"板鼓"两种类别,紧鼓节奏深沉,动作粗犷,强调脚的动作,双脚交替随套路的不同而变化动作,用蹬、踢、跺、绕、跳等动作表现欢乐情绪;板鼓刚柔相济,用屈伸、蹲跳、大翻身等表现沉稳的情绪。现双河乡搜集到紧鼓跳法20多套,板鼓跳法10多套。

双河乡的秧老鼓舞代代相传,十分普及。在全乡27个自然村中,每村多则三四支鼓队,少则一二支,全乡共有鼓队102支,共计816人。秧老鼓的传播以双河为中心点,向四周辐射到整个滇中地区,会跳鼓的人越来越多,呈现繁荣景象。如田坝村共有226户、865人,能跳各种套路和主持各种仪式的师傅有6人,文艺骨干205人。节庆时,村中参加跳鼓的人多达100~500人,年龄从15岁到75岁不等。

双河乡秧老鼓队2001年参加在北京举办的"山花杯居庸关中华鼓舞大赛"获金奖,2002年参加昆明市第七届农民运动会获传统体育项目比赛第一名,2005年参加由昆明市承办的全国民间鼓舞大赛上获第一名,被誉为云南的"威风秧老鼓"、"金牌秧老鼓"。

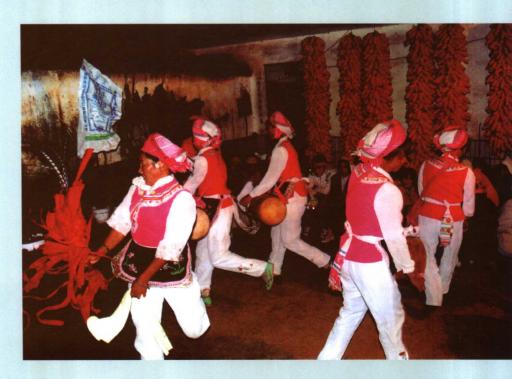
### The Land of Yi People's Yanglaogu Dance, Shuanghe Township

In Shuanghe Township of Jinning County, Kunming City, there are 2505 families, 9172 people. With 7138 people, Yi people occupy 75.85% of the total population.

With a long history, *yanglaogu*, also called *huagu*, has been passed on from outside. Involving performance and entertainment, *yanglaogu* dance is a kind of folk dance of Han people and Yi people. It is usually danced under happy occasions and on festivals. The dance is accompanied by percussion instrument.

In Shuanghe Township, with wide popularity, *yanglaogu* dance has been passed on from generation to generation. For 27 natural villages of the township, each village has at least 1~2 teams of dancers. There are 102 teams of dancers in the township, 816 members. The dance has been spread to the whole central area of Yunnan Province from Shuanghe Township. The number of people capable of dancing it is increasing.

Yanglaogu dance team of Shuanghe Township has been awarded several times in different matches since 2001. It is honored as "powerful yanglaogu" and "golden yanglaogu" of Yunnan Province.





### 阿着底 彝族(撒尼人) 刺绣之乡

昆明市石林彝族自治县维则乡干塘子村,彝族撒尼语称"阿着底",全村共有农户82户,342人,全部是彝族撒尼人。

据传,早在明、清时期,刺绣就在撒尼妇女中盛行。撒尼妇女一般十一、二岁就从长辈那里学会挑太阳花,十三、四岁便会绣八角花和更为复杂一些的图案,十五、六岁便能成为刺绣能手。姑娘出嫁前,更是潜心刺绣,为自己准备最美的嫁衣。在干塘子村和其他撒尼人居住的村寨,刺绣成了衡量姑娘是否能干、家庭是否

和美的标志。刺绣已和撒尼人的审美、理想以及许多民俗 事项紧紧联系在一起。

干塘子村的刺绣图案及针法技巧在其他撒尼村寨中罕 有可匹敌者,挑花、贴花、锁花、穿花、盘花、滚花、

补花、刺花、纳花、纤花、平绣、链子扣、镂空等 手法和技巧均有创造性发挥。刺绣图案的设计和 构思来自于撒尼人的生活,如花鸟虫鱼、飞禽走 兽、山川地貌,风物特产等,图案构思独特,布局 精巧,富于变化,色彩鲜艳,不失为民间美术中的一 支奇葩。

干塘子村的刺绣在一代代撒尼妇女中靠口传心授和具体的刺绣活动传承。随着近些年改革开放的深入和旅游

业的发展,干塘子的民间刺绣 呈现出规模生产的态势。村民成 立了"石林阿着底民族刺绣产品开

发技术协会",发展了会员近2000多人,并由村里的普氏三姐妹创办了民族民间传统刺绣品厂,采取"协会+厂家+农户"的形式,进行规模化生产。

20世纪90年代,干塘子村的刺绣品已销往广东、深圳等沿海地区,现在已远销港、澳、台地区和泰国、越南、日本、韩国、法国、加拿大、美国等国家。



### The Land of Sani People's Embroidery, Azhuodi

Called "azhuodi" in Sani people's language, Gantangzi Village is located in Weize Township, Shilin County, Kunming City. There are 82 families, 342 villagers. All of them are Sani people of Yi ethnic group.

It is said that embroidery has been spread among Sani women since Ming Dynasty and Qing Dynasty. At the age of 11~12, Sani girls usually begin to learn stitching sunflower from the old generation; at the age of 13~14, they are able

sophisticated patterns; at the age of 15~16, they are capable of embroidery.

to embroider octagonal flower or other more

Before marriage, Sani girls are devoted to embroidery to prepare their

be a utiful
wedding clothes.
In Gantangzi Village and
other Sani villages, embroidery
has been a symbol to assess whether
a girl is capable, or whether a family is
harmonious. Embroidery is closely related to Sani

harmonious. Embroidery is closely related to Sani people's aesthetic consciousness, ideal, as well as many other folk customs.

Embroidery patterns and stitching skills of Gantangzi Village barely have a rival in Sani villages. In Gantangzi Village, embroidery has been passed on by generations' of women through oral teaching that inspires true understanding within or through practical embroidery. In recent years, as the continuous reform and opening to the outside world, the development of tourism industry, folk embroidery of Gantangzi Village has demonstrated the tendency of scale production.

In early 1990s, sisters Pu sold the embroidery products of Gantangzi Village to coastal area, such as Guangdong and Shenzhen. Now, with an

annual production over 2 million yuan, their embroidery products have been exported to Hong Kong, Macao, Taiwan, Thailand, Vietnam, Japan, South Korea, France, Canada and America.



### 云南省人民政府关于公布 云南省第一批非物质文化遗产 保护名录的通知

云政发[2006]75号

各州、市、县(市、区)人民政府,省直各委、办、厅、局:

根据《国务院关于加强文化遗产保护的通知》(国发[2005]42号)和《国务院办公厅关于加强我国非物质文化遗产保护工作的意见》(国办发[2005]18号)精神,为建立我省非物质文化遗产名录体系并加强保护工作,在各州、市人民政府申报的基础上,经省民族民间传统文化保护工程专家委员会严格评审,省民族民间传统文化保护工程领导小组审核,省人民政府同意将"泼水节"等147个项目列入《云南省第一批非物质文化遗产保护名录》。现将《云南省第一批非物质文化遗产保护名录》。现将《云南省第一批非物质文化遗产保护名录》(含保护项目责任所在地)予以公布。

各级人民政府和有关部门要充分认识做好我省非物质文化遗产保护工作的重要性和必要性,对列入保护名录的非物质文化遗产项目,要制定保护规划,明确目标责任,加强组织协调,落实各项措施,使之得以传承和弘扬,为繁荣我省文化事业,发展文化产业,加快民族文化大省建设作出贡献。

云南省人民政府 二OO六年五月八日

# 云南省第一批非物质文化遗产保护名录

#### 一、瀕危语言文字(3项)

傣绷文(耿马县)、独龙族语言(贡山县)、怒族"若柔"语言(怒江州)。

#### 二、口述文学(12项)

阿昌族史诗《遮帕麻和遮咪麻》(梁河县)、拉祜族史诗《牡帕密帕》(澜沧县)、哈尼族歌谣《四季生产调》(红河州)、彝族叙事长诗《阿诗玛》(石林县)、民间歌谣《阳温暾小引》(腾冲县)、傣族叙事长诗《朗娥与桑洛》(新平县)、拉祜族史诗《根古》(澜沧县)、彝族史诗《阿鲁举热》(楚雄州)、彝族史诗《查姆》(双柏县)、佤族神话《司岗里》(沧源县)、苗族叙事长诗《昭蒡俭和高帕施》(昆明市)、傈僳族叙事长诗《阔时目刮》(盈江县)。

#### 三、音乐(11项)

傈僳族民歌(怒江州)、哈尼族多声部音乐"栽秧山歌"(红河县)、彝族海菜腔(石屏县)、洞经音乐(通海县、会泽县、昆明市)、阿昌族民歌(梁河县)、独龙族民歌(贡山县)、怒族民歌"哦得得"(福贡县)、昆明调(呈贡县、官渡区、西山区)、布朗族弹唱(勐海县)、普米族四弦舞乐(兰坪县)、纳西族白沙细乐(丽江市古城区、玉龙县)。

#### 四、舞蹈(24项)

藏族锅庄舞(香格里拉县、德钦县)、佤族木鼓舞(沧源县)、壮族彝族铜鼓舞(文山州)、傣族孔雀舞(瑞丽市、孟连县)、傈僳族歌舞阿尺木刮(维西县)、彝族葫芦笙舞(西畴县)、彝族烟盒舞(石屏县、新平县)、阿昌族舞蹈"蹬窝罗"(梁河县、龙陵县)、拉祜族葫芦笙舞(澜沧县、双江县)、彝族打歌(景东县)、基诺族大鼓舞(景洪市)、普米族舞蹈"搓蹉"(兰坪县)、傈僳族刮克舞(福贡县、泸水县)、怒族达比亚舞(福贡县)、彝族花鼓舞(峨山县)、哈尼族棕扇舞(元江县)、傣族象脚鼓舞(德宏州)、彝族大三弦舞(陆良县、石林县)、景颇族刀舞(陇川县)、佤族甩发舞(沧源县)、傣族白象、马鹿舞(耿马县、孟连县)、四筒鼓舞(昭通市昭阳区)、壮族纸马舞(文山县)、纳西族东巴舞(丽江市古城区、玉龙县)。

#### 五、美术(5项)

纳西族东巴画(丽江市)、傣族剪纸(德宏州)、白族民居彩绘(大理市)、彝族剪纸(石 屏县)、玉雕(腾冲县)。

#### 六、戏剧(7项)

傣剧(德宏州)、白剧(大理州)、彝剧(楚雄州)、滇剧(昆明市、凤庆县)、花灯(玉溪市、建水县、姚安县、元谋县、弥渡县、嵩明县)、端公戏(昭通市)、小屯村关索戏(澄江县)。

#### 七、曲艺(3项)

傣族章哈(西双版纳州)、彝族梅葛(姚安县、大姚县、牟定县)、壮族渔鼓(西畴县)。

#### 八、工艺(12项)

傣族传统制陶技艺(西双版纳州、红河县、新平县、孟连县、潞西市)、白族扎染技艺(大理市)、苗族芦笙制作技艺(大关县)、阿昌族户撒刀锻制技艺(陇川县)、纳西族东巴造纸技艺(香格里拉县)、苗族服饰制作技艺(昌宁县)、傣族手工造纸技艺(临沧县、孟连县)、拉祜族葫芦笙制作技艺(澜沧县)、乌铜走银制作技艺(石屏县、晋宁县)、斑铜制作技艺(昆明市、会泽县)、镇南月琴制作技艺(南华县)、皮影制作技艺(腾冲县)。

#### 九、习俗(16项)

傣族泼水节(西双版纳州)、彝族火把节(楚雄州)、景颇族目瑙纵歌节(德宏州)、独龙族卡雀哇节(怒江州)、怒族仙女节(怒江州)、傈僳族刀杆节(怒江州)、白族绕三灵(大理市)、德昂族浇花节(潞西市、梁河县)、苗族花山节(屏边县)、拉祜族葫芦节(澜沧县)、傣族人生礼俗(新平县)、哈尼族九祭献(元江县)、三月街(大理市)、石宝山歌会(剑川县)、哈尼族梯田农耕礼俗(红河州)、哈尼族长街宴(红河州)。

#### 十、传统文化保护区(27项)

西一镇红万村彝族(阿细)传统文化保护区(弥勒县)、巡检司镇高甸村彝族(阿哲)传统文化保护区(弥勒县)、羊街乡车普村哈尼族(奕车)传统文化保护区(红河县)、瑶山乡水槽寨瑶族(蓝靛)传统文化保护区(河口县)、大营镇萂村白族传统文化保护区(宾川县)、周城白族传统文化保护区(大理市)、勐罕镇曼听傣族传统文化保护区(景洪市)、糯福乡南段村拉祜族传统文化保护区(澜沧县)、岳宋村永老寨佤族传统文化保护区(西盟县)、嘎洒镇、槟榔园村傣族(花腰傣)传统文化保护区(新平县)、马吉乡古当村傈僳族传统文化保护区(贡县)、河西乡箐花村普米族传统文化保护区(兰坪县)、丙中洛乡怒族传统文化保护区(贡县)、独龙江乡独龙族传统文化保护区(贡山县)、者太乡者太村壮族传统文化保护区(贡南县)、官屯乡马游坪村彝族传统文化保护区(姚安县)、奔子栏村藏族传统文化保护区(德钦县)、叶枝镇同乐村傈僳族传统文化保护区(维西县)、三台山乡德昂族传统文化保护区(湾、西市)、大等喊村傣族传统文化保护区(瑞丽市)、户撒乡新寨贺姐村阿昌族传统文化保护区(游西市)、大等喊村傣族传统文化保护区(瑞丽市)、户撒乡新寨贺姐村阿昌族传统文化保护区(流西市)、大等喊村傣族传统文化保护区(瑞丽市)、户撒乡新寨贺姐村阿昌族传统文化保护区(流路西市)、白沙乡玉湖村纳西族传统文化保护区(玉龙县)、永宁乡温泉村瓦拉别纳西族(摩梭人)传统文化保护区(宁蒗县)、糯黑彝族传统文化保护区(石林县)、翁丁村佤族传统文化保护区(沧源县)。

#### 十一、民族民间传统文化之乡(27项)

彝族打歌之乡(巍山县)、白族吹吹腔之乡(云龙县)、白族大本曲之乡(大理市)、金华镇梅园村白族石雕之乡(剑川县)、上江乡新建村傈僳族民歌之乡(泸水县)、木老元布朗族山歌之乡(施甸县)、佤族木鼓舞之乡(西盟县)、拉祜族摆舞之乡(澜沧县)、马楠苗族芦笙舞之乡(永善县)、乐作舞之乡(红河县)、碗窑村紫陶工艺之乡(建水县)、曼暖典傣族织锦之乡(景洪市)、者湾书画之乡(通海县)、彝族花鼓舞之乡(峨山县)、开化壮族纸马舞之乡(文山县)、铜鼓舞之乡(广南县)、壮剧之乡(富宁县)、叶枝傈僳族阿尺木刮歌舞之乡(姓西县)、铜鼓舞之乡(广南县)、壮剧之乡(富宁县)、八雀舞之乡(瑞丽市)、葫芦丝之乡(梁河县)、大东纳西族热美蹉之乡(丽江市古城区)、彝族老虎笙舞之乡(双柏县)、彝族左脚舞之乡(牟定县)、双河彝族秧老鼓舞之乡(晋宁县)、阿着底彝族撒尼人刺绣之乡(石林县)。

### 云南省非物质文化遗产保护工作 **专家委员会名单**

赵自庄 云南省专家委员会主任委员

蔡永辉 云南省专家委员会副主任委员、云南省非物质文化遗产保护中心主任

倪金奎 云南省专家委员会副主任委员、云南省非物质文化遗产保护中心副主任

杨德鋆 云南民族大学教授、第一批国家级非物质文化遗产名录评审专家

范道桂 云南省民族艺术研究所研究员

尹绍亭 云南大学教授、博导

蒋高宸 昆明理工大学教授

朱良文 昆明理工大学教授

邱宣充 云南省民族文物专家

杨知勇 云南民族大学教授

朱惠荣 云南大学教授

刘世荣 云南省民族文化法规专家

俞寿荣 云南省民族文化艺术专家

聂乾先 云南省民族舞蹈专家

张 乔 云南省民族艺术研究所副编审

郭思九 云南省民族艺术研究所研究员

赵耀鑫 云南省非物质文化遗产保护中心副主任、研究馆员

白玉宝 云南省非物质文化遗产保护中心副主任、研究馆员

吴学源 云南省民族音乐专家、副研究员

王 群 云南省民族艺术研究所编审

陈复生 云南省民族艺术研究所副编审

罗 钰 云南省博物馆副研究馆员

熊丽芬 云南省博物馆副研究馆员

杨雪吟 云南省博物馆副研究馆员、博士

木基元 云南省民族博物馆研究馆员

杨兆麟 云南省民族博物馆副研究馆员

胡朝琴 云南省文化馆民族音乐专家

胡荣梅 云南省文化馆副研究馆员

陈 力 云南省文化馆副研究馆员

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### 云南省非物质文化遗产 保护工作大事记 (1995~2007年)

#### 1995年

文化部公布云南省呈贡县、路南县、瑞丽县为中国民间艺术之乡。

#### 1996年

文化部公布云南省洱源县、剑川县、大理市、龙陵县、石屏县、建水县、耿马县等8个县、乡(镇)为中国民间艺术之乡。

#### 1997年

在云南省历年搜集整理民族民间艺术资料的基础上,云南省文化厅、云南省民族事务委员会为实施民族文化工程,聘请专家进行论证,制定业务标准和评奖办法,发动全省文艺工作者深入生活,扎根基层,拜各民族群众为师,搜集、整理民族民间有代表性的音乐舞蹈素材,编创各民族有代表性的音乐舞蹈作品,用两年一届的民族民间歌、舞、乐展演形式,展现和推广优秀作品,力争实现云南25个少数民族每个民族都有代表性歌曲、器乐曲、舞蹈的目标。11月5日~7日,来自全省17个地、州、市代表队的25个民族的473名艺人参加了"云南省第一届民族民间歌、舞、乐展演",共参演75个节目,其中舞蹈38个,歌14个,器乐节目13个。展演汇集了各地1994年以来发掘整理的民族民间歌、舞、乐优秀作品,涌现出一批民族特色浓郁、代表性强、既继承了民族传统又有创新发展的优秀节目。共有29个节目获得"云南群众文化彩云奖",其中金奖4个、银奖10个、铜奖15个。

同年,云南一批从事人类学研究和文物博物工作的专家提出了建设"民族文化生态村"的理念,并在有关部门帮助下组成项目小组开始进行创建民族文化生态村的试点工作。他们选择了腾冲县和顺乡、景洪市基诺乡巴卡小寨、石林县北大村乡月湖村、罗平县多依河乡腊者村、邱北县仙人洞村作为试点,经过研讨、文化生态资源调查、拟定建设方案和实施建设几个步骤,逐步把理念付诸实践,试点成效显著。

#### 1998年

1997年12月~1998年12月,云南省文化厅组织全省各级群艺馆、文化馆、文化站的2000多名工作者,对云南省民族民间美术资源现状及艺人传承活动进行调查,采访彝、白、傣、纳西、苗、壮、瑶、布依、水、佤、傈僳、拉祜、哈尼、德昂、藏、蒙古、回、独龙、怒、阿昌、仡佬、汉等22个民族民间艺人近万人,调查范围涉及民族纺织服饰、造形艺术、传统工艺和建筑装饰等类别。此项调查得到美国哥伦比亚大学美中艺术交流中心的资助。

#### 1999年

6月8日,为提高云南省民族民间艺人的社会地位和影响,促进云南民族民间美术事业发展,云南省文化厅命名了166名云南省民族民间艺人,并表彰了一批参与调查的先进基层文化组织和调查人员。

8月25~27日,在昆明举办世博会和国庆五十周年即将到来之际,云南省文化厅、云南省民族事务委员会在昆明共同举办了"云南省第二届民族民间歌、舞、乐展演",共有22个民族的55个歌舞乐作品参加了展演。本届展演把实施民族文化工程规划与收集、整理、加工民族文化资源结合起来,突出了民族属性、地域性、代表性和标志性,融汇了民族精神和时代风貌。展演共评出"云南群众文化彩云奖"节目27个,其中金奖5个、银奖9个、铜奖13个。

#### 2000年

文化部公布云南省官渡区、腾冲县为中国特色艺术之乡;公布石林县、嵩明县、大理市、鹤庆县、弥渡县、景谷县、马关县、大姚县、双柏县、建水县、华坪县、陇川县、腾冲县、耿马县等14个县、乡(镇)为中国民间艺术之乡。

5月26日,在全国人大的指导、帮助和督促下,经过近两年的立法调研和论证起草,云南省第九届人民代表大会常务委员会第十六次会议审议通过了《云南省民族民间传统文化保护条例》。《条例》共七章四十条,明确规定了民族民间传统文化的保护对象、工作方针、各级政府的职责、保护与抢救、推荐与认定、交易与出境、奖励与处罚等方面的措施。这是全国民族民间传统文化保护方面的第一个地方性法规,对依法保护云南丰富的民族文化资源、弘扬优秀民族文化艺术奠定了重要的基础。

#### 2001年

2001年3月~2002年5月,云南省文化厅、云南省民族事务委员会为贯彻《云南省民族民间传统文化保护条例》,抢救保护民族民间文化资源,在美国福特基金会的资助下,组织1000多名文化工作者和民族宗教事务工作者,对云南省6000余名民族民间音乐、舞蹈及美术艺人进行采访调查,其后,命名了第一批省级民族民间音乐、舞蹈艺人共217名,同时还命名了第二批省级民族民间美术艺人共78名,并对调查命名中成绩突出的16个集体和60名先进个人进行了表彰奖励。两次调查命名活动引起了社会的普遍关注,得到民间艺人的全力支持,极大地促进了云南的民族民间传统文化保护工作。

12月26~29日,云南省文化厅、云南省民族事务委员会在昆明举办"云南省第三届民族民间歌、舞、乐展演",共有13个地、州、市代表队共20个民族的48个节目参加了展演。参演节目十分重视各少数民族的歌、舞、乐,提炼出了一批具有民族代表性的音乐语汇和舞蹈动作。展演共评出"云南群众文化彩云奖"节目38个,其中金奖8个、银奖12个,铜奖18个。

#### 2002年

为强化省级文化馆在保护民族民间传统文化方面的职能,10月11日,在云南省文化馆内设立民族民间传统文化保护工作部。

#### 2003年

文化部公布云南省陆良县为中国特色艺术之乡;公布南涧县、景谷县、巍山县等3个县、乡(镇)为中国民间艺术之乡。

3~4月,云南省文化厅决定对全省的民族民间传统文化现状进行普查,并制定了普查工作方案,抽调省、州、县文化领域的专家、专业人员组成试点工作组,在思茅地区和孟连县有关部门支持下,前往孟连县进行普查试点工作。通过试点对民族民间传统文化普查方案进行修改,使之更臻完善。

5月,云南省文化厅正式印发《云南省民族民间传统文化普查手册》(一),并制定出民族传统文化普查方案,以及民族传统文化保护区、民族民间传统文化之乡、民族传统文化传承人的管理办法、调查提纲、调查报告范本,进一步加强了普查工作的科学性和规范性。

8月,云南省文化厅制定了普查工作培训计划,对全省文化部门的骨干人员进行普查培训,由此揭开了全省普查工作的序幕。

10月,在贵州召开的中国民族民间文化保护工程会议上,云南省被定为全国第一批综合试点省。随后,文化部批准了云南省的综合试点方案,并与云南省签署了"试点项目任务书",标志着云南省的民族民间文化保护工作更好地纳入国家的科学指导与规范管理。

10月,云南省成立了民族民间传统文化保护工程领导小组,由云南省文化厅牵头,财

政、民委、建设、宗教、旅游等部门参加。领导小组的主要职责是制定全省民族民间传统 文化普查规划,研究解决保护传承工作中遇到的重大问题,指导协调日常工作的开展,并 负责相关的推荐命名工作。由云南省专家学者组成的专家委员会在领导小组的领导下制定 相关技术标准,负责对申报项目进行评审,开展咨询指导工作。

11月4~7日,云南省文化厅、云南省民族事务委员会在昆明共同举办了"云南省第四届民族民间歌、舞、乐展演",共有14个地、州、市代表队共21个民族的55个节目参加演出。本届展演对云南省人口较少民族如独龙、德昂、基诺、怒、阿昌、普米、布朗等民族的节目给予了高度关注。展演共评出"云南群众文化彩云奖"节目44个,其中金奖8个、银奖15个、铜奖21个。

#### 2004年

3月15日,云南省文化厅下发文件通知,要求各地、州、市文化(群艺)馆在内设机构上,成立民族民间传统文化保护工作部门,县、市、区文化馆设立民族民间传统文化保护工作岗位,并把民族民间传统文化保护工作列入到乡镇文化站规范化建设的考核内容。

4月,为做好综合试点工作,加强对全省开展试点工作的协调领导,经云南省政府同意,成立中国民族民间文化保护工程云南省综合试点协调领导小组,负责试点的领导协调工作。

4月12~17日,文化部在云南省大理白族自治州召开了全国民族民间文化保护工程经验 交流会。与会代表对大理市、丽江市部分乡镇的民族民间保护工作进行了实地考察。

12月,云南省文化厅印发《云南省民族民间传统文化普查手册》(二),提出了"普查是基础、申报是手段、名录是核心、保护是目的"的指导原则,制定出云南省民族民间传统文化分类名录纲要和项目调查表,用于统一全省的普查分类和普查资料登录工作。

#### 2005年

1~3月,为完成与文化部签订的中国民族民间文化保护工程试点项目第二阶段任务,进一步做好普查工作的科学指导,用规范的民族民间文化分类纲要统一全省普查资料分类和普查成果登录,处理好前段普查与收集资料分类的关系,云南省文化厅于1月组织部分专家前往澜沧县开展试点工作,2~3月期间在楚雄州、红河州和思茅市分片举办民族民间文化分类调查表和名录表填写培训班。云南省文化馆及各州、市、县文化馆参加普查工作的业务骨干180人参加培训。

为加强云南省非物质文化遗产保护工作,推进云南民族文化大省建设,云南省人民政府于8月12日印发了云南省人民政府办公厅《关于加强云南省非物质文化遗产保护工作实施意见的通知》,对云南省非物质文化遗产保护的对象、目标和任务,以及保护措施和加强领导等方面提出具体的要求。

9月19日,云南省人民政府同意彝族口传文学《阿诗玛》等52项文化项目申报第一批国家级非物质文化遗产代表作。

截止到2005年底,由省文化厅部署、州市统一组织,以县为单位开展的普查工作基本结束。全省各地各级人民政府累计投入1000多万元资金,参与普查的人数达19103人次,普查的自然村寨有14834个,访谈对象达69187人次。经过数年的不懈努力,云南省非物质文化遗产保护取得令人瞩目的成果,初步形成全社会共同关注非物质文化遗产的良好氛围。

#### 2006年

5月8日,云南省人民政府在各州、市级人民政府申报的基础上,公布了云南省第一批非物质文化遗产保护名录(147项)。其中濒危语言文字3项,口述文字12项,音乐11项,舞蹈24项,美术5项,戏剧7项,曲艺3项,工艺12项,习俗16项,传统文化保护区27项,民族艺术之乡27项。

6月,在对云南省民族民间文化和非物质文化遗产进行全面、系统、科学普查的基础上,经过县区、州市、省三级保护工程专家委员会的严格评审、保护工程领导小组和文化行政主管部门的严格审核把关,全省各级人民政府批准公布了8589项县区级保护名录,其中,州市级保护名录3173项。云南省的34项非物质文化遗产项目已入选由国务院公布的第一批国家级非物质文化遗产名录。至此,云南省已初步建立起非物质文化遗产代表作四级名录体系和三级保护制度。

6月10日,在全国文化遗产日期间,为提高全社会对非物质文化遗产的认识,展示云南

省各民族、各地区非物质文化遗产丰富多彩的面貌,反映云南普查工作的丰硕成果,由云南省文化厅、云南省民族事务委员会在云南省博物馆联合举办"云南省非物质文化遗产保护成果展",以文字、图片、实物、影视、多媒体及民间艺人现场表演等形式,展示云南省非物质文化遗产的风采。

6月,为全面总结云南省开展民族民间文化普查工作所取得的阶段性成果及经验,云南省文化厅召开了全省文化遗产保护工作会议,表彰奖励在普查工作中作出显著成绩的17个先进集体和83名先进个人,安排部署今后一个时期的工作任务。会议要求全省各级文化部门认真贯彻落实《国务院关于加强文化遗产保护的通知》精神,抓紧制定国家级、省级非物质文化遗产保护名录的管理办法和保护规划,制定支持非物质文化遗产保护的各项优惠政策,积极争取各级政府加大对非物质文化遗产保护的资金投入,广泛调动社会力量参与非物质文化遗产保护事业;进一步完善国家级、省级、州市级、县区级非物质文化遗产保护名录的文字、图片和影视档案,按照科学化、规范化的标准,建立非物质文化遗产保护名录集和研究论文集;创作排演大型原创性民族歌舞《舞彩云》;建设非物质文化遗产展馆;探索动态整体性保护方式,建立科学有效的非物质文化遗产传承机制。

8月,云南省非物质文化遗产保护中心成立,办公室设在云南省文化馆。中心的职责是承担云南省非物质文化遗产保护工作的政策咨询;组织实施全省非物质文化遗产的资源普查及其数据库建设;指导全省非物质文化遗产保护计划的实施;开展非物质文化遗产保护的基础理论研究和重大项目的保护传承;举办学术、展览及公益活动,交流、推介、宣传保护工作的成果和经验;整理出版研究成果和组织人才培训等。

9月,作为云南省非物质文化遗产保护的重要成果之一的大型民族歌舞《舞彩云》参加在北京举办的全国第三届少数民族文艺汇演并获大奖,充分展现了云南省在保护和弘扬民族优秀传统文化方面的最新成果。

10月13~15日,由云南省文化厅主办、云南省非物质文化遗产保护中心承办的云南省首届非物质文化遗产保护学术研讨会在昆明成功召开。会议主题包括非物质文化保护理论、方法和实践,共收到96篇论文。来自全省各地的120名专家、学者和文化保护工作者参加了会议。

11月20~24日,为展示2003年以来云南省民族民间传统文化普查取得的丰硕成果,传承发展优秀的民族歌舞乐作品,云南省文化厅、云南省民族事务委员会在昆明举办了"第五届民族民间歌、舞、乐展演",共有17个州、市的代表队共19个民族的60个节目参加展演。此届展演的节目多是选自云南省各级人民政府公布的非物质文化遗产保护名录。展演评出"云南群众文化彩云奖"特等奖1个、金奖12个、银奖19个、铜奖28个。

通过五届展演活动,培养和锻炼了一批群众文化工作者,共积累各民族优秀节目293个,这些作品已在群众中广为流传,成为个性突出、本民族认同、其他民族喜爱的代表性作品,如怒族对唱《哦得得》、白族舞蹈《阿达哟》、傈僳族歌舞《阿尺木刮》、傣族舞蹈《跳南嘎》、佤族器乐《加林赛》、汉族舞蹈《四筒鼓舞》、汉族歌舞《十大姐》等。部分歌舞乐作品还在全国"群星奖"比赛中获得7项金奖、11项银奖、16项铜奖,同时在区域性、国际性文艺展演活动中多次获得较大成功。

#### 2007年

1月20~24日,云南省文化厅、云南省民族事务委员会在元江哈尼族彝族傣族自治县共同召开云南省非物质文化遗产传承人评审工作会议,共命名省级非物质文化遗产传承人207名。

## 后记

经数月紧张、辛勤的努力,《云南省非物质文化遗产保护名录》一书,终于脱稿付梓。编撰这本书的初衷,是想把云南省非物质统化遗产保护工作的基本面貌和阶段性成果,以图文并茂的形式,系统统全面地向人们展示,让人们对这项工作有一个总体的、基本的形式统态。同时,也希望通过这样一本书,为我省今后非物质文化遗产的研究。保护、传承与合理的开发利用,提供一份较为全面的性资有。公人保护、传承与合理的开发利用,提供一份较为全面的性资有。这样一本书,对云南的非物质文化遗产的设计。在文中,我们深为云南丰富、多样、绚洁的之宝。它也摆入源所震撼,这是云南26个民族世世代代共同创造的无价之宝。它以属于云南,也属于中国,属于世界,属于全人类。为此,在本书的时程中,在观点与内容的准确翔实方面,我们不敢稍有疏忽,为它居过程中,在观点与内容的准确翔实方面,我们不敢稍有疏忽,为它用现程中,在观点与内容的准确翔实方面,我们不敢稍同时也为求在表述上通达畅乐、简明更多的读者,让世人对云南的时次化遗产有更全面的了解。

云南非物质文化遗产名录的调查、申报与认定,既是对云南非物质文化遗产保护工作的一个阶段性的总结,也是一项实施有效保护的初创性工作。因为,对非物质文化遗产的研究、保护、利用,是一项长期而艰巨的系统工程,是不可能一蹴而就的,它需要全社会各方面的努力与配合,需要动员更广泛的力量,需要坚持不懈的努力。既是初创,虽然我们努力了,也难免百密一疏,对书中的错讹之处,欢迎广大读者批评指正。

本书在集稿、选编、撰述、补遗、配图、翻译、统稿、审校等各个环节中,都凝聚着领导、专家和全省各民族文化工作者的智慧、汗水和至诚至爱之心。它在一定程度上显现着云南多民族传统文化术丰富、灿烂的容姿,显现着全省广大文化工作者的责任与追求,同时也记录着云南在实施国家民族民间传统文化保护工程中取得家民族民间传统文化保护工程中取得家院和出色工作的轨迹。在本书的编纂过程中,各级领导、专方制力、物力、智力等方面给予了大力支持。同时,本书也凝结着许许多多基层文化工作者的辛劳——面对云南市、本书也发源,如果没有他们在第一线深入生活,实地踏访,有资料的搜集、发掘、整理等方面作出努力,我们是很难完成本书的资料的搜集、发掘、整理等方面作出努力,我们是很难完成本书的式为本书付出努力和作出贡献的人们,致以诚挚的感谢!

盛世颂辉煌,和谐著华章。我们希望通过本书,载颂绚烂今朝,预示美好未来,并期望以此进一步推动云南非物质文化遗产保护工作继续大步前进。我们愿以本书作为迎接新的一年到来的一份厚礼,献给云南各民族同胞,献给关心云南和期望了解云南的人,献给每一个为非物质文化遗产保护传承尽心尽力的人!



### 云南省非物质文化遗产 保护名录

第一卷

MASTERPIECES OF INTANGIBLE CULTURAL Volume I HERITAGES OF YUNNAN PROVINCE

